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DISTRICT OF CONNECTICUT, &c.

BE it remembered, that on the twenty sixth day of March, in the twenty ninth year of the Independence of the United States of America, TIMOTHY OLMSTED, of the said District, hath deposited in this office, the title of a Book, the right whereof he claims as Author and Proprietor, in the words following, viz.

"THE MUSICAL OLIO, containing, 1. A concise introduction to the art of singing by note. 2. A variety of Psalm tunes, Hymns and set pieces, selected, principally, from European authors, viz. Dr. Croft, Dr. Green, Handel, Purcel, Dr. Wainwright, Dr. Randal, Dr. Burney, Dr. Alcock, Is. Smith, Milgrove, Dr. Madan, Holdroyd, Williams, Baildon, Oswald, Jennings, Harrison, Grigg, Coombs, Tucker, Walker, Breillat, Husband, Dr. Worgan, Cuzens, Marsh, Boxwell, Dr. Arne, Lockhart, and Hepstinstall; together with a number of original pieces, never before published. Compiled and composed by T. OLMSTED."

In conformity to an act of the Congress of the United States, entitled "an act for the encouragement of learning, by securing the copies of maps, charts and books, to authors and proprietors of such copies during the times therein mentioned."

CHARLES DENNISON, *Clerk of the District of Connecticut.*
District Clerk's office.

Attest,

C. DENNISON, *Clerk.*

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T H E
MUSICAL OLY.

CONTAINING,

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II. A variety of PSALM TUNES, HYMNS and SET-PIECES, selected principally from European Authors, viz. Dr. Croft, Dr. Green, Handel, Purcel, Dr. Wainwright, Dr. Randal, Dr. Burney, Dr. Alcock, Is. Smith, Milgrove, Dr. Madan, Holdroyd, Williams, Baildon, Oswald, Jennings, Harrison, Grigg, Coombs, Tucker, Walker, Breillat, Husband, Dr. Worgan, Cuzens, Marsh, Boxwel, Dr. Arne, Lockhart, and Heptinstall;—together with a number of Original Pieces, never before published.

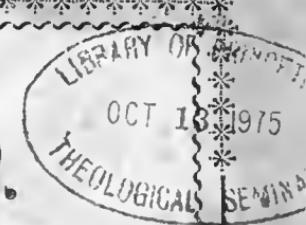
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Compiled and Composed by
T. O L M S T E D.

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Published According to Act of Congress.

PRINTED, *Typographically*, AT NORTHAMPTON,

By A N D R E W W R I G H T.

—•—
1805.



A D V E R T I S E M E N T.



IN compiling this book of Sacred Music, great care has been taken, to select such tunes as must be useful to all Christian societies, that make singing, a part of public worship—The style and measure is suited to psalms and hymns generally made use of by worshiping assemblies ; and may with facility, be changed from one to another of the same metre—By the sources from whence they are derived, and by the sanction of those great authorities; I am authorized to be sanguine in the opinion, that what I have compiled, hath real merit, and will be highly approved, by all who possess good taste and judgment. The pieces given out in my name, if noticed, must speak for themselves. I have been importuned by many of my acquaintance, to insert more of them than I intended ; but to the public I now submit their trial and fate.

To render this book convenient for schools, I have laid down the rules plain and concise, and arranged the lessons in such order as will make it easy for the teacher to give his pupils a just idea of the use of the musical characters.—As the modern European authors have furnished us with many excellent pieces of music in three parts ; the air placed for the female voice ; and as that custom is prevailing, I have adhered to it in part. Some publishers of Psalmody have exploded the Alto, or counter-tenor, and in their stead substituted secnd trebles ; others have published in three parts only ; objections have been made to each of those methods singly. To obviate which I have inserted some tunes in three parts, and some in four ; some with counters, and some with secnd trebles.. Part of the airs are placed for the tenor voice, and part for the female voice—all of which I have thought best to print in characters universally made use of ; having not as yet been made to percieve the utility of the simplifications, and new inventions ; which are so frequently presented us for our improvement, by many of our modern masters ;—These characters are not only our old acquaintance, but that of the whole musical world ; in which all nations can read, and probably never will discard. The instrumental performer may now join with the vocal, and find music in familiar key and good style.—

That this small volume may prove to be useful in the Church, and entertaining in the Chamber, is the ardent wish of

THE COMPILER.



CONCISE RULES for SINGING by NOTE.

The FIRST PRINCIPLES of MUSIC.

THE seven sounds in Music are represented by characters called Notes, named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. These Notes being placed upon, and between, five parallel lines, called a Stave, their particular names, as also the sounds they represent, are determined by characters called Cliffs, which are placed at the beginning of the lines. The Cliffs in present use, are the F, or Bass Cliff, always placed on the fourth line of the Stave. The G, being the Tenor and Treble Cliff, placed on the second

line, The C, Counter-tenor or Alto Cliff, placed on the third line, The Cliff having determined the name of one Note in the Stave, that Note becomes the Standard of reckoning for all the notes in the same Stave, as will appear by the following Scheme:

Scale of two Octaves in each Cliff, beginning with C in the natural Major mode.

N. B. There are two semitones in an Octave, viz. between E & F, B & C.

Treble and Tenor Stave,

1st Octave. 2d Octave.

I. I. I. f. f. I. m. f.
C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, C, B, A, &c.

Counter or Alto Stave,

I. I. I. f. f. I. m. f.
C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, C, B, A, &c.

Bass Stave,

I. I. I. f. f. I. m. f.
C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, C, B, A, &c.

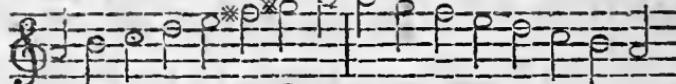
The notes in each Octave are named by the syllables, faw, faw, law, faw, law, mi, or me, as follows,

It will be observed that from mi to faw, and law to faw, is a semit, or half tone, in all the transpositions of B. mi.

Scale of one Octave, in the natural Minor Mode

Treble and Tenor Stave.

1. m. f. f. 1. f. f. 1. 1. f. f. 1. f. f. m. 1.



A, B, C, D, E, F, G, A,
l. m. f. f. 1. f. f. 1. 1. f. f. 1. f. f. m. 1.

Counter, or Alto Stave.



A, B, C, D, E, F, G, A,
l. m. f. f. 1. f. f. 1. 1. f. f. 1. f. f. m. 1.

Bass Stave.



A, B, C, D, E, F, G, A,
law, mi, faw, sol, law, faw, sol, law, law, sol, faw, law, faw, mi, law.

By the foregoing it will be perceived, that ascending from mi, the lines and spaces are called, faw, sol, law, faw, sol, law, and in descending, law, sol, faw, law, sol, faw, mi being the seventh, the eighth the same as the first. The same order must be observed in all transpositions of mi.

LESSON II.

Transposition of Mi by Flats, b

The natural place for MI is in - - - - -

- - - - B

If B be flat, mi is in - - - - -

- - - - E

If B and E be flat, mi is in - - - - -

- - - - A

If B, E and A be flat, mi is in - - - - -

- - - - D

If B, E, A and D be flat, mi is in - - - - -

- - - - G

By Sharps, *

B

C

G

D

1 contains 2 4 8
Semibreve Minims. Crotchets.

8
Quavers.

16
Semicrotchets.

32
Demisemiquavers.

Notes of sound,



Rests, or notes of silence,



A Semibreve Rest fills a bar in all moods of time.

A Brace. Flat. Sharp. Natural. Slur. Sing'e Bar. Double Bar. The Dot. The Pause. Repeat. Figure 3. Staccato Mark. Direct. Figures 1 & 2. Close. Choosing Notes.



LESSON III.

BRACE, encloses so many staves as are sung together.

FEAT, Set before a note, sinks it half a tone.

SHARP, set before a note, raises it half a tone.

NATURAL, Restores a note made flat or sharp to its primitive sound.

When a flat, sharp or natural is prefixed to any note in the course of a piece, it affects all the following notes of the same name, contained in the same bar, but no further. In that case they are called **accidentals**.

SLUR, Is drawn over or under so many notes as are sung to one syllable.

SINGLE BAR, Divides the time into equal proportions.

DOUBLE BAR, Marks the end of a strain, and when dotted, signifies a repeat.

THE DOT, Placed after any note, makes it half as long again.

THE PAUSE, Denoting that the note over which it is placed, is to be drawn out to a length greater than its own, at pleasure of the performer.

REPEAT, denotes a repetition of that part of the piece standing between where they are placed.

FIGURE 3, Placed over or under three notes, they are performed one third quicker.

LEDGER LINE, — Is drawn through notes that ascend, or descend beyond the staff.

STACCATO MARK, Denotes a distinct and pointed manner of performance.

DIRECT, Placed at the end of a staff, to point to the first note in the next.

FIGURES 1 & 2, Show a double ending of a strain or tune, and that the note under figure 1 is performed before the repeat, that under 2 after; but if flurried both must be sounded.

CLOSE, Shows the end of a tune.

CHOOSING NOTES, Either may be sung.

LESSON IV.

Time.

There are in Music two sorts of Time, Common and Triple. Common Time is divided by an even number of beats between each single bar, as 2. and 4. Triple Time, by odd numbers, or threes. These Times are indicated by certain signs, or figures placed at the beginning of the staff.

Signs of Common Time.

Contains one semibreve, or that quantity in other notes or rests, in a bar, which is commonly founded four seconds, or beats in that time; beating two down and two up. Minim, crotchet, &c. in that proportion.

Second,  Hath the same measure note, beat in the same manner, but one third quicker.

Third,  or thus  Hath a semibreve for its measure note, held two seconds, or beats, one down, one up; in time as the first mood.

Fourth,  Contains one minim in a bar, which is held two beats, one down, one up, in time as the second mood.

Signs of Triple Time.

First Mood,  Contains three minimis in a bar, two beat down and one up; in, or about the time of three seconds.

Second,  Contains 3 crotchets in a bar, beat as the first mood, about one third quicker.

Third,  Contains 3 quavers in a bar, beat in the same manner; but one third quicker.

I shall lay down and explain but two more Moods of Time; which, by some modern English authors, are denominated Common Time; by others, Compound Triple Time. I am inclin'd to the latter, on account of the accent falling upon the first of each three notes, or the first and fourth in the bar.

First Mood,  Containing 6 crotchets in a bar; the first three beat down the ad up; the motion rather slower than that of the Third Mood of Common Time.

Second,  Containing 6 quavers in a bar, beats as above; but about one third quicker.

By those signs and directions, I have endeavoured to ascertain the velocity of the music contained in this Book; but if the capable teacher, or good judge of Music should think proper to vary in some instances, no rule is so absolute as to forbid it; the style, an spirit of the composition require it in many instances, and words are often placed to vary the velocity of the movement, from that given by the sign.

LESSON V. Of the Graces in Music.

The turn, Back Turn.



Passing Shake.



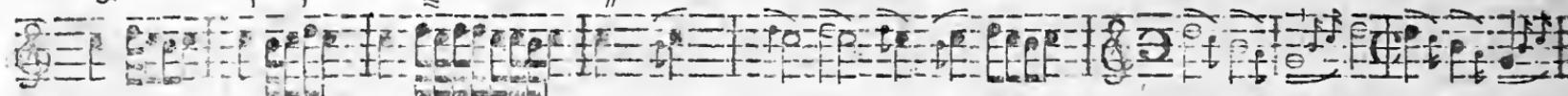
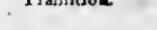
Beat.



Appoggiature.



Transition.

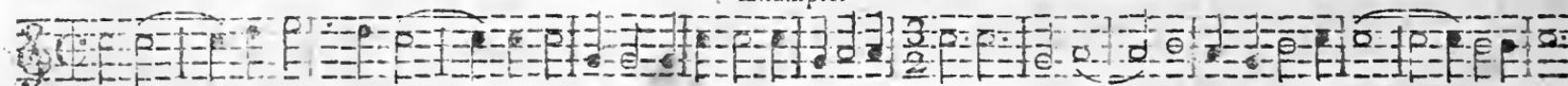


Whatever time is occupied by the Appoggiature, Transition or any other grace, so much time is taken from the note it embellishes; so that the time of the whole bar is not augmented.

Of Syncopation.

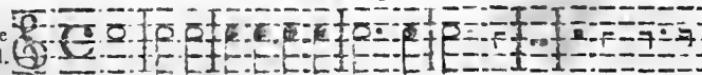
Syncopation is a term applied to that disposition of the melody, or Harmony, of a composition, by which the last note of one bar is so connected with the first note of the succeeding bar, as to form but one and the same sound; or those notes which are driven out of their proper order in the bar, and require the hand to rise, or fall while such notes are sounding.

Example.

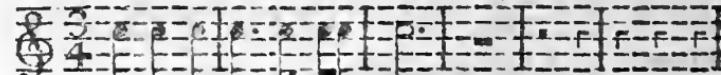


Common Time explained.

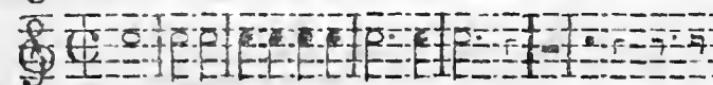
Sign of the
first mood.



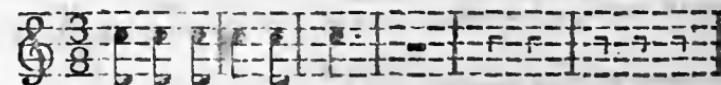
Second.



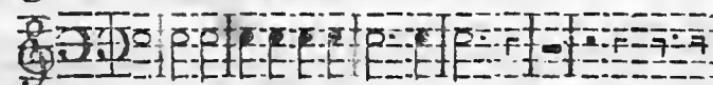
Second.



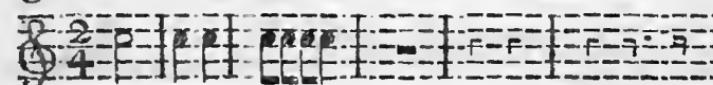
Third.



Third.



Fourth.

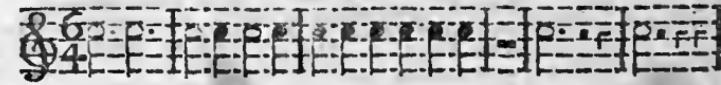


Simple Triple Time, explained.

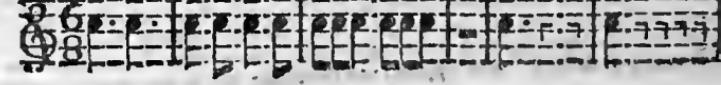
1st mood.



First.



Second.



Compound Triple Time, explained.

The Octave, or Eight Notes, with the Intervals displayed.

Tenor and Treble Cliff. Key of G.

Ascending 3ds. 4ths. 5ths. 6ths. 7ths. 8ths.

Descending 3ds. 4ths. 5ths. 6ths. 7ths. 8ths.

Bass Cliff.

Ascending 3ds. 4ths. 5ths. 6ths. 7ths. 8ths.

Descending 3ds. 4ths. 5ths. 6ths. 7ths. 8ths.

THE Major Mode is that division of the octave, by which the intervals between the third and fourth, and seventh and eighth, become half tones.—The Minor Mode is that division by which the intervals between the second and third, and fifth and sixth, become half tones. Another distinction also exists between the Major and Minor Modes: the Major Mode is the same both ascending and descending; but the Minor Mode in ascending sharpens the fifth and seventh, thereby removing the half tone from between the fifth and sixth to the 7th and 8th.

Of Accent.

ACCENT, is what every composer and teacher of music ought to study, with great care and attention; there can be no music without accent, "because without it there can be no expression." That part of the bar is said to be accented, on which the emphasis or expression naturally falls. In common time of four crotchets in a bar, the accentuation will fall on the first and third crotchets of the bar: In that of two crotchets, it will fall on the first only; but if a bar is made of semiquavers, the first of each four must be accented; which is a greater stress of voice on those parts of the bar above mentioned.—In simple triple time, the accentuation will fall on the first note of the bar; in compound triple time, the first of each three must be accented.—The Swell, on notes of considerable length, is very important and ornamental. Singers should be very carefully instructed how to perform it; which is done by beginning with a moderate sound, increasing to the middle of the note, then decreasing to the end. It is supposed that the teacher will be able to point out the im-

portant, emphatical words which require the use of it, and in what degree beyond the ordinary swell; that the words and music may have their intended effect.—Scarce any note in music ought to be struck upon hard, or begun with so much force as it requires before terminated; the sound of every note should be increased and diminished in some degree, unless they are so short as to render it unnecessary, or impossible—arriving gracefully to a note, is a delicate point of performance, a true idea of which may be given by example, but not easily by precept.

Of Musical Expression.

EXPRESSION, as defined by an eminent English author, is "that quality in a composition or performance, from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first of musical requisites." The term expression, may be applied to the accent and swell of particular notes, as well as to such passages, and strains in a composition, as require to be performed in a manner expressive of the sentiment.—Words

and sentences to which music is set in the sublime and lofty style, ought by no means to be passed over in the ordinary or common way; but the performer should enter into the spirit of the subject, and endeavour to give it due expression. Strict attention should also be paid to the performance of pieces or movements in the brisk and animated style. But the most delicate, if not the most difficult style to perform, is the tender and affectionate; termed by the Italians *Affettuoso*. It is impossible for such strains to have strict justice done them by the unfeeling, or those who are not susceptible of the intended impression, many a tender and melting air hath been received with indifference, and wholly lost its effect by being performed by those of that description, or by those who were not sensible of, or had not studied the subject. Any teacher of music who allows his pupils to pass over strains in the sublime, the sprightly and animated, or the gentle, tender and affectionate style undistinguished by due expression, is as unpardonable, and must be considered as much deficient in capacity as those who disregard the Chromatic parts of a composition, and to note the notes intended to be varied by flats, sharps and naturals set before them, the same as though they had not been placed there. The best modulated, best harmonized pieces of music are turned into the worst, when they are performed without expression, and with false intonation.

Of Articulation.

ARTICULATION, is very important in vocal performance; it applies to words and to notes; "and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace." It is certainly most pleasing to an auditory, to hear singers speak the words distinct, and as clearly to be understood as the laws and customs of musical performance will possibly admit of, whatever may be the fashion of the times. Affectation, in speaking words, and sounding notes in imitation of theatrical performers, is making its way among our singers of divine songs and hymns; which is very improper and disgusting. Sacred music does, or ought to differ in style from that of Comic Operas, as much as the words to which it is set; so indeed, should the manner of performing it.

Of Pronunciation.

A TRUE, and proper pronunciation of words and syllables, according to the established rules of modern grammarians, is highly essential, and ought to be very particularly attended to, and inculcated by every teacher of vocal Music. As our schools for reading are so improved, and literary refinements diffused so generally, as to reach even the most obscure villages and districts; it is not supposable that any one ignorant of the fashionable, genteel manner of pronunciation, will offer themselves, or find employment, as teachers of reading or Music—Therefore it seems unnecessary to be minute in this particular. It may however be proper to observe, that many who think themselves well versed in pronunciation, when singing, are apt to sound certain letters too narrow or sharp; as for instance, the letter O

like A, when it should always be sounded round and full. The letter A, which hath three different sounds, viz. broad, short and long, when used in certain words, is too often sounded in that sharp, or narrow way, especially long A. The letter E is another, variable in sound, and must never be drawn out long and sharp. The article the, should generally be sounded *thē*. Monosyllables terminating in y, as *thy*, *my*, &c. may be sounded *thoy*, *moy*, or *moi*, and render the music more pleasing. At the end of words of more than one syllable, y must be sounded as e. Many particulars more might be mentioned; but I leave them to the taste and judgment of the teacher, and the performer.

THE definition of the word *effect*, given by Dr. Busby, in his Musical Dictionary, is a very good hint to all of us who have been eager to appear, as composers of Music, and may continue to be affected with a disorder (if it may be so termed) called the *itch* for composition. Being an endemic of New-England; it is recommended to those who have it, or begin to feel the symptoms, to read the following.

"EFFECT.—That impression which a composition makes on the ear and mind in performance. To produce a good *effect*, real genius, profound science, and a cultivated judgment, are indispensable requisites. So much does the true value of all music depend on its *effect*, that it is to this quality every candidate for fame as a musical author should unceasingly attend. The most general mistake of composers in their pursuit of this great object is, the being more solicitous to load their scores with numerous parts and powerful combinations, than to produce originality, purity, and sweetness of melody, and to enrich and enforce their ideas by that happy contrast of vocal or instrumental tones, and timely relief of fulness and simplicity, which give light and shade to the whole; and by their picturesque impression, delight the ear and interest the feelings." It would be well for us to consider, reflect and enquire, in what degree our musical compositions possess those qualities.

Let the composer, the professor of music, and the amateur, study the works of the great ancient and modern European masters, so attentively as to become well acquainted with their style, modulation, combination of harmonizing sounds; their succession, their periods or cadences; the pleasing effect they have upon the ear and mind of the hearer, who hath "music in his soul," and can be "moved by concord of sweet sounds;" I say let them read, and hear, so as to become sensible of their effect or energy, and I presume that some of the publishers would be cautious in future of presenting any more of their volumes, fraught with such useless, insipid trash, as hath been poured out upon the public from almost every corner—They would have had so much regard for those volumes of music heretofore published by our present respectable masters, as to have studied, practised, and learned how to perform what they contain; in that way they might have made themselves useful, and obliged the musical part of the world, by stopping the circulation of such compositions as have vitiated the taste of a great part of those whom we depend on to perform that delightful

ful, and important part of public worship, viz. singing songs of praise to the Creator. By means of a certain class of composers and teachers of psalmody, the greater part of our young singers have got a distaste for grave, solid and substantial music, and are unwilling to receive and attend to the practice and use of any pieces but those set in the third mood of common time, and which jingle with fuges sufficient to cut them into pieces, and make an

entire jumble of the poetry. A good *Fugue*, or *Fuge*, is very important, and has a powerful effect in certain cases; but carried to excess, becomes disgusting:—The myriads of buzzing times buzzing or humming about our ears are copies and imitations of J. STEPHENS, of England, and Wm. BILLINGS, of N. America: it is hopeful that some other model will appear ere long.

Explanation of a few Musical Terms, necessary to be understood.

A *DAGIO*, Slow, with grace and embellishment.

Affettuoso, Tender and affecting, requiring a soft and delicate style of performance.

Air, The leading part, the tune; to which the other parts are made to harmonize.

A. in Alt, The second note in alt, the ninth above the G, or Treble and Tenor Cliff.

Allegro, Gay, quick.

Alt. A term applied to that part of the great scale of sounds which lies between F above the treble cliff-note, and G in Altissimo.

Alto, In scores signifies the counter-tenor part.

Altissimo, Applied to all notes situated above F in alt, i. e. those notes which are more than an octave above F on the fifth line in the G cliff.

Andante, Implies a time somewhat slow, and a performance distinct and exact, gentle, tender and footling.

BEAT, A beat, is a transient grace note, struck immediately before the note it is intended to ornament.

Beating Time, Is that motion of the hand or foot, used by the performers themselves, or some person presiding over the concert, to specify, mark, and regulate the measure of the movements.

CADENCE, A pause or suspension at the end of an air, to afford the performer an opportunity of introducing a graceful extempore close.

Character, A general name for any musical sign.

Chord, A term given to united harmonious sounds.

Chorus, Two, three, four, or more parts, sung by a plurality of voices.

Concord, An union of two or more sounds, which by their harmony produce an agreeable effect upon the ear.

Con Spirito, With spirit.

Crescendo, A term signifying that the notes of the passage over which it is placed, are to be gradually swelled.

DA CAPO, To the head, or beginning, directing the performer to return to, and end with, the first strain.

Dirge, A solemn and mournful composition performed on funeral occasions.

Diminuendo, Gradually lessen the sound.—The opposite of Crescendo.

Dolce, A term signifying that the movement, or passage over which it is placed, must be sung or played in a soft sweet style.

Double, Notes below G gamut, are called double, as F, E, D, C, below the bass staff, are double F, double E, &c.

Duet, A composition expressly written for two voices or instruments, with or without a bass and accompaniments.

EXPRESSIVO, A term, indicating that the movement or passage over which it is placed, is to be performed with expression.

FORTE, Loud, used in opposition to *Piano*.

Fortissimo, Very loud, the superlative of *Forte*.

Fugue, A composition in which one part leads off some determined succession of notes called the subject; which, after being answered in the fifth and eighth by the other parts, is interpereted through the movement, and distributed amid all the parts in a deuise or manner at the pleasure of the composer.

G GAMMUT, The first G below the bass-cliff note.

Grace, or Graces, The general name given to those occasional embellishments which a performer introduces, to heighten the effect of a composition.

Grave, Slower than *Largo*, but not so slow as *Adagio*.

INTERVAL, The difference in point of gravity or acuteness between any two sounds.

KEY, or *Key-note*, With theorists a certain fundamental note or tone, to which the whole of a movement has a certain relation or bearing, to which all its modulations are referred and accommodated, and in which it both begins and ends. There are but two species of keys; one of the major, and one of the minor mode; all the keys in which we employ sharps or flats being deduced from the natural keys of *C* major, and *A* minor, of which indeed, they are only transpositions.

LARGO, One degree quicker than *Grave*, and two degrees quicker than *Adagio*.

MAGNIFICENT, A word implying that the composition or movement to which it is prefixed, is to be performed with dignity and majesty.

Major, An epithet applied to that of the two modern modes in which the third is four semitones the tonic or key-note. Those intervals which contain the greatest number of semitones under the same denomination, are also called *Major*; as a third consisting of four semitones instead of three only, is termed a *Major-third*; a sixth containing nine semitones instead of eight, is called a *Major-sixth*.

Measure, That division of the time by which the air and motion of music is regulated.

OCTAVE, An interval containing seven degrees, or twelve semitones, and which is the first of the Consonances in the order of generation.

PIANO, Soft. In opposition to *Forte*, loud and strong.

N. B. It was intended to have a number of *Anthems* in this publication; but as provision was made for only 112 pages, and that found not more than sufficient to contain such a variety of *Psalm Tunes* as would be necessary for schools, I thought best to omit them: if another edition should be called for, it will be enlarged so as to contain as much, or more music, than was at first contemplated.

ERRATA.—Page 87, 8th bar from the close, on the Bass of *ALBANY*, the minim on *D* should be on *E*.

Pitch, The acuteness or gravity of any particular sound, or of the tuning of any instrument.
Primo, First.

RESPONSE, In a fugue, the response is the repetition of the given subject in another part.

Rondeau, A composition generally consisting of three strains, the first of which closes in the original key, while each of the others is so constructed in point of modulation as to conduct the ear in an easy and natural manner to the first strain.

SICILIANA, Is applied to movements the style of which is simple, and the effect at once tender,oothing and pastoral.

SIGNS, The general name for all the different characters used in music: as sharps, flats, repeats, pauses, dots, directs, &c.

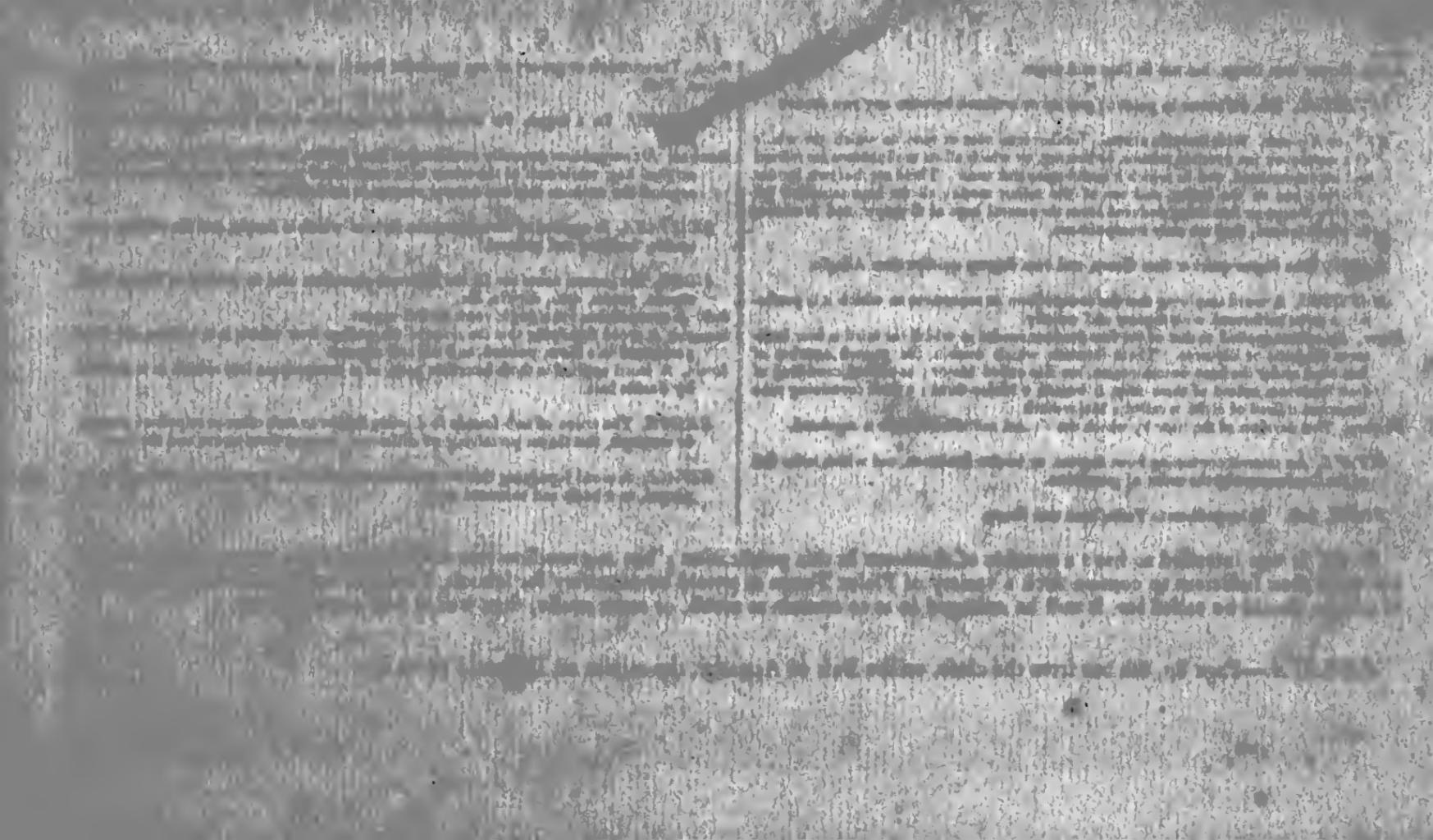
Solo, A composition for a single voice or instrument.

Staccata, A word signifying that the notes of the passage over which it is written, are to be performed in a short, pointed, and distinct manner.

Strain, A word applied to those successive parts of a composition into which it is divided by double bars.

UNISON, The union of two sounds so directly similar to each other in respect of gravity, or acuteness, that the ear perceiving no difference, receives them as one and the same.

VIVACE, A word signifying that the movement to which it is prefixed, is to be sung, or played, in a brisk and animated style.



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THE
MUSICAL OLIo.

A Choice Collection of CHURCH MUSIC.

LITTLE MARLBOROUGH. S. M.

83

2/4

3/4

83

2/4

83

2/4

Music score for 'LITTLE MARLBOROUGH. S. M.' featuring four staves of music. The first two staves are in common time (83) and common key (2/4). The third and fourth staves are in common time (83) and common key (2/4). The lyrics 'Welcome sweet day of rest,' are written below the first staff. The letter 'B' is centered at the bottom of the page.

The Lord my shepherd is,

LOUDON. S. M.

T. Olmsted.

Come sound his praise abroad, And hymns of glory sing, Jekovah is the sov'reign Lord, The universal King. The, &c.

RUTLAND. S. M.

Rippon's Coll.

11

Air.

Grace 'tis a charming sound, Har - mo - nious - to the ear, Heav'n with the echo shall resound, And

all the earth shall hear. Heav'n with, &c.

PECKHAM. S. M.

Is. Smith.

Alto.

Air. Behold the merring sun, Begins his glorious way; His beams through all the nations run, And life and light convey.

LEONI. S. M.

Jewish Air. T. Williams' Coll.

Moderato. Air.

The Lord my shepherd is, I shall be well supply'd, Since he is mine and I am his, What can I want beside? He leads me to the place, Where heavenly pukures grow, Where

Concluded.

BUXTON. S. M.

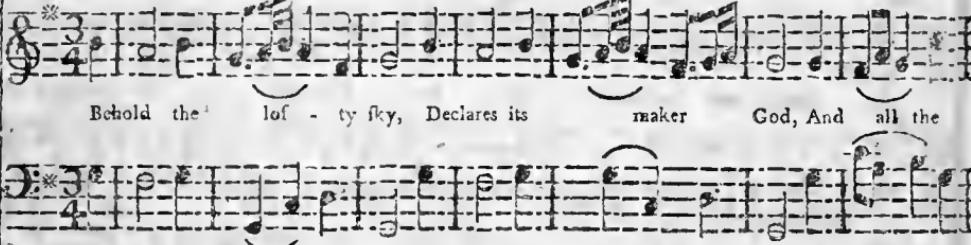
Dr. Madan.

13

Air.



Second.



starry works on high, Proclaim his pow'r abroad. And all, &c.

MEAR. C. M.

Treble

Alto.

Air.

BEDFORD. C. M.

Treble.

Treble.

Aito.

Air.

ST. ANN'S. C. M.

Dr. Croft.

15

Treble.

St. ANN'S. C. M.

Treble.

Counter.

Air.

BRADFORD. - C. M.

Handel.

Air.

Air.

Second.

O Lord, our Lord, how wondrous great Is thine exalted name ? The glories of thy heavenly state, Let men and babes proclaim. Let, &c.

Treble.



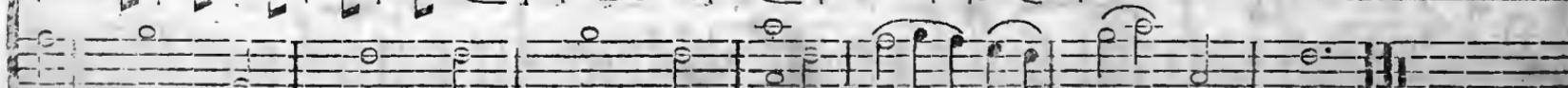
Counter.



Air. Lord thou wilt hear me when I pray, I am for ev - er thine;



I fear be - fore thee all the day, Nor would I dare, to fin.



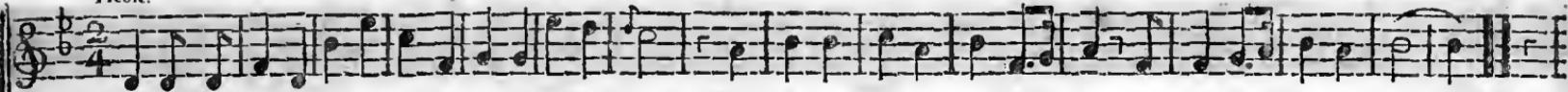
LOUGHTON. C. M. D.

Hy. 40, Dwight's Coll'n.

Milgrove.

17

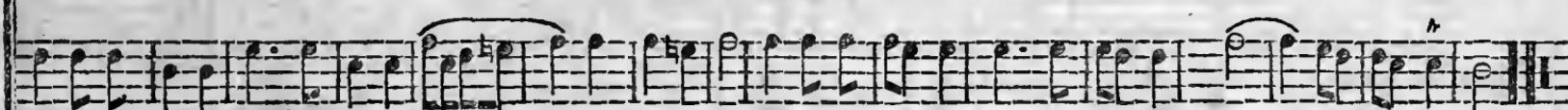
Treble.



Air.



Come let us join our cheerful songs, With angels round the throne, Ten thousand thousand are their tongues, But all their joys are one.



Worthy the Lamb that di'd, they cry, To be ex - alt - ed thus, Worthy the Lamb our lips reply, For he was slain for us.



C

Treble.



Counter.



Air. With earnest longinga of the mind, My God, to thee I look; So pants the hunted hart to find, And taste the cooling brook. When shall I see thy



courts of grace, And met my God again? So long an absence from thy face, My heart endures with pain. So long, &c..



LIVERPOOL. Psalm 8th C. M.

Dr. Wainwright.

19

Counter.

Air. O Lord, our Lord, how wond'rous great Is thine ex - alt - ed name! The glories of thy heavenly state, Let men and babes proclaim.

ST. HILARY'S. C. M.

J. Baildon.

Treble.

Counter.

Air. Blest is the man who shuns the place, Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffersfeat. And hates, &c.

Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new a nobler song.

CHORUS.

Glory, honor, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer, Hal - le - lu-jah, ill: ill: Praise the Lord.

OLD 100. L. M.

Ascrib'd to Martin Luther.

Treble.

WELLS. L. M.

Holdroyd.

Treble.

Treble.



Alto.



Through ev'ry ... age e - ter - nal God, Thou art ... my rest my safe abode, High was thy throne e'er heav'n was made, On earth thy



WINCHESTER. Psalm 11th, L. M.

Rippon's Coll.

Treble.

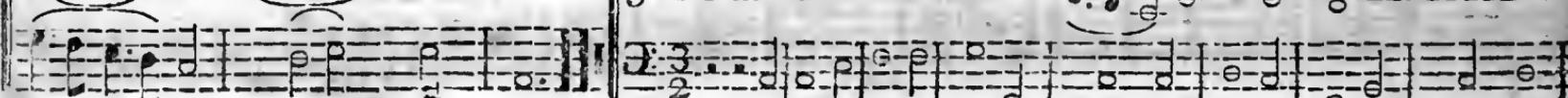
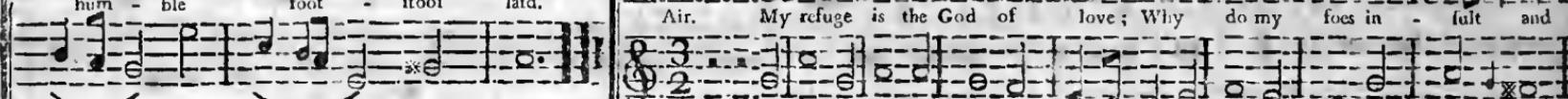


hum - ble foot - stool laid.

Counter.



Air. My refuge is the God of love; Why do my foes in - fult and



Concluded.

FARNDON. C. M. Dr. Addington's Coll. 23

Air.

cry, Fly like a - gorous trembling dove, To distant woods or mountains fly ?

Tenor.

My sheep - herd shall supply my

need, Je - hol - vah is is his name; In pastures fresh he makes me feed, Be - side the liv - ing stream.

GROVE HOUSE. C. M. Ps. 27th.

Dr. Addington's Coll.

Treble.

8.

Counter.

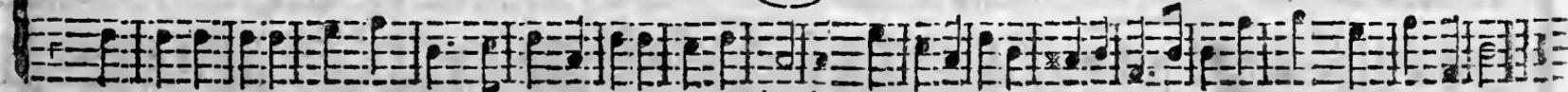
Air. The Lord of glo - ry is my light, And my fal - va - tion too; God is my strength now will I fear, God is my strength, Nor will I fear, What all my foes can do.



Air. My refuge is the God of love; Why do my foes insult and cry, Fly like a timid trembling dove, To distant woods or mountains fly.



If government be once destroy'd, That firm foundation of our peace, And violence make justice void, Where shall the righteous seek redress?



Treble. Affetuoso.

tr.

Alto.

Air. Ye mourning saints whose streaming tears, Flow o'er your children dead, Say not in transports of despair, That all your hopes are fled.

When cleaving to, &c.

When cleaving to that darling dust, In fond distress ye lie, In fond distress ye lie, Rise and with joy and reverence view, A heavenly parent nigh.

When cleaving to, &c.

Rise and with joy and reverence view, Rise & with, &c.

GREEN'S 148th. P. M.

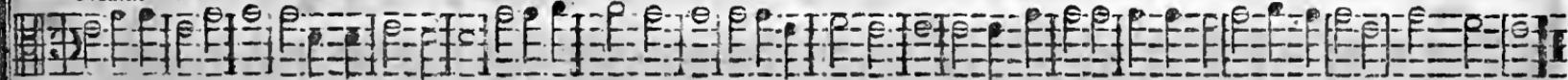
Dr. Green.

27

Treble.



Counter.



Air. Ye tribes of Adam join.



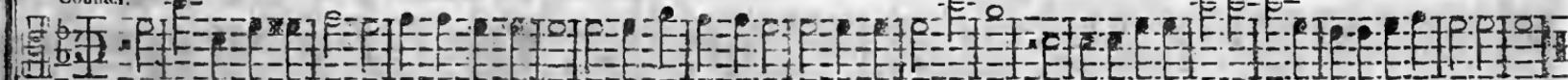
GROVE. Ps. 84th, P. M.

Rippon's Coll.

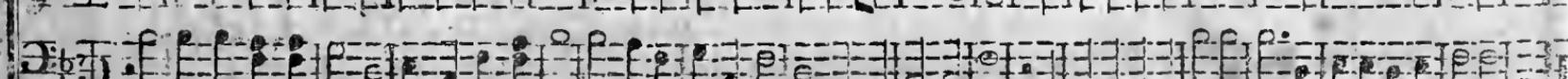
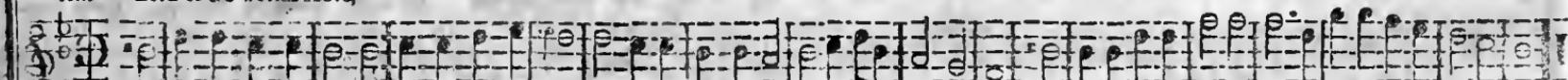
Treble.



Counter.



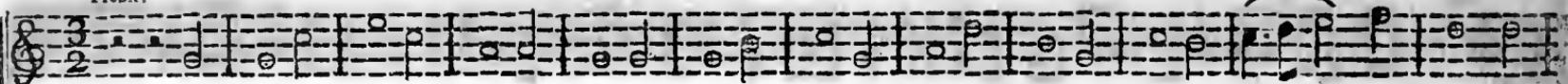
Air. Lord of the worlds above,



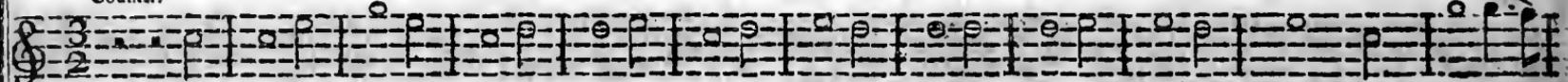
ST. HELEN'S. Ps. 146th, as the 103d.

Jennings.

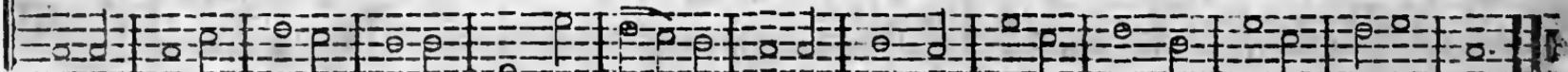
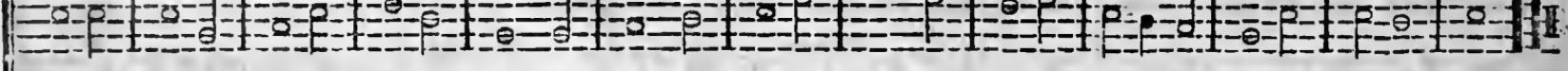
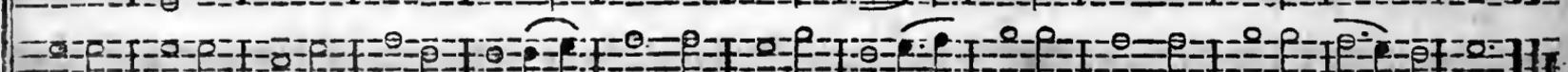
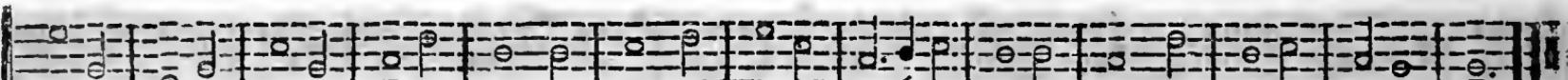
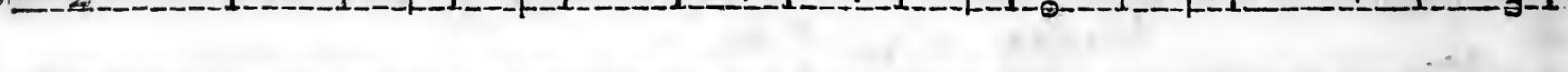
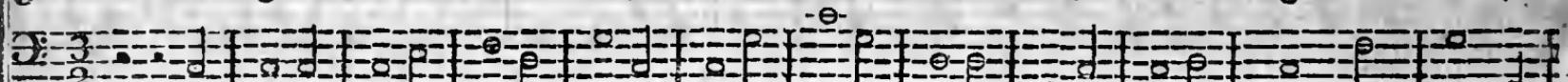
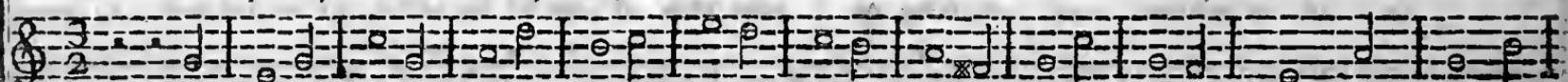
Treble.



Counter.



Air. I'll praise my Maker with my breath,



ORLEANS. Ps. 96, as the 113th. P. M.

T. Olmsted.

29

Air.

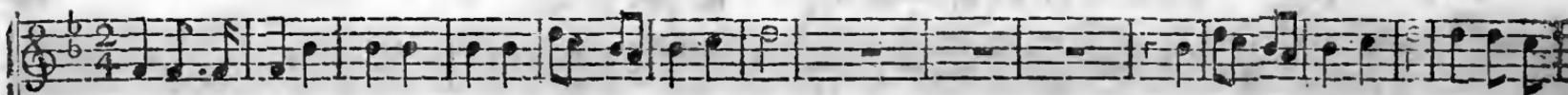


Let all the earth their voices raise, To sing the choicest psalms of praise, To sing and bless Je - ho - vah's name, His glory



let the heathen know, His wonders to the nations show, And all his saving works proclaim. And all his, &c.

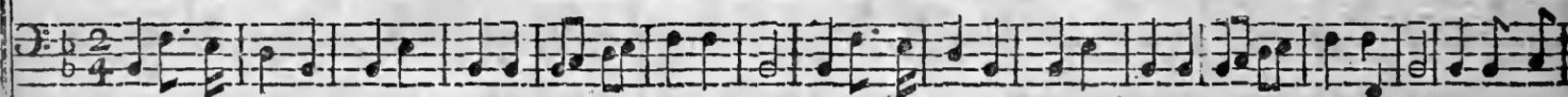




Air.



Jesus our Lord ascend thy throne, And near thy Father sit; In Zion shall thy pow'r be known, And make thy foes submit. What wonders



shall thy go - pel do, Thy converts shall sur - pas, The num'rous drops, the num'rous drops of morning dew, And own thy love was great.



BARNSTABLE. L. M.

Ps. 68th, 3d part.

J. Oswald.

31

Ait.

Second.

We bless the Lord, the just, the good, Who fills our hearts with joy and food, Who pours his blessings

from the skies, And loads our days with rich supplies. And loads, &c.



The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sov'reign orders spread, Thro' distant worlds and regions of the dead.



Thro' distant worlds, thro' distant worlds and regions of the dead. The trumpet sounds, the trumpet sounds, Hell trembles, Heav'n re-



joic - es, Lift up your heads, Lift up your heads, ye faints with cheerful voices.

BATH. L. M.

Air.

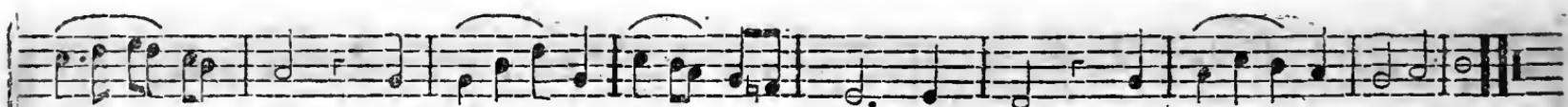
Treble.



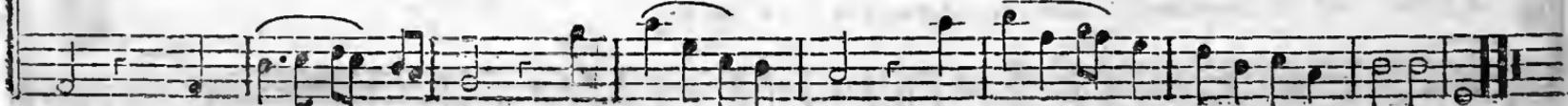
Air.



Once more my soul. the ris - ing day, Salutes thy waking eyes, Once more my soul, Once



more, &c. thy tribute pay, thy tribute pay, To him that rolls the sky.



CLARKSON. Ps. 21st, C. M.

35

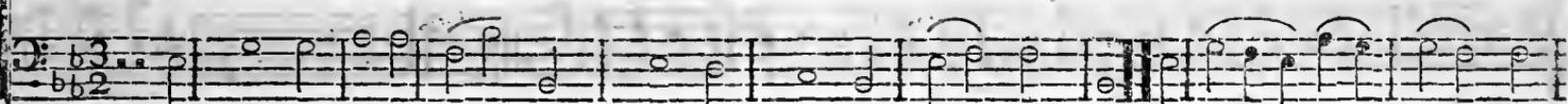
Aiz.



Second.



Our rulers : Lord with songs of praise, Shall in thy strength rejoice ; And blest with thy fel-



va - tion - raise, To heav'n their cheerful voice, And blest with thy, &c.



Treble.

Musical score for Wells Row, Psalm 150th, Part M, Treble clef. The score consists of six staves of music. The first two staves are in common time (C), and the remaining four staves are in common time (C) with a basso continuo staff below them. The music is composed of eighth and sixteenth note patterns. The lyrics "Loud Alleluahs to the Lord," are written below the first two staves, and "Hallelujah, alleluia, alleluia, alleluia" is written below the last four staves. The score is from Rippon's Collection.

Loud Alleluahs to the Lord,

Hallelujah, alleluia, alleluia, alleluia

ASYLUM. Ps. 19th, P. M. as the 113th.

Dr. Arnold.

37

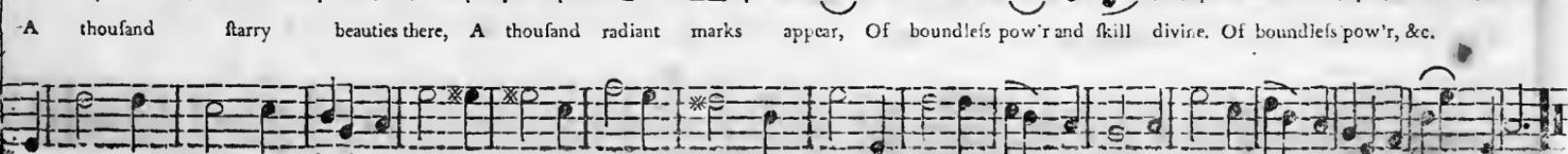
Air.



Second.



Great God the' ¹ hev'n's well ' order'd ² frame, Declares the glories of thy' name, There thy rich works ³ wonder shine, There thy rich, &c.



A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine, Of boundless pow'r, &c.

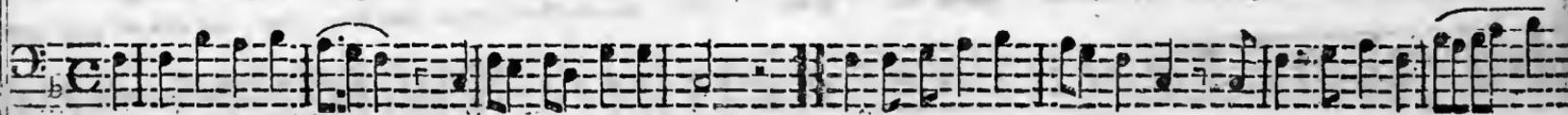
Air.

LEWISHAM. S. M.

B. Milgrove.



Awake and sing the song, Of Moses and the Lamb ; Wake ev'ry heart and ev'ry tongue, To praise the Saviour's name.



To praise the Saviour's name, To praise, &c.

Wake ev'ry heart, &c.



LEINSTER. L. M. D.

Dr. Madan.

Air.

39



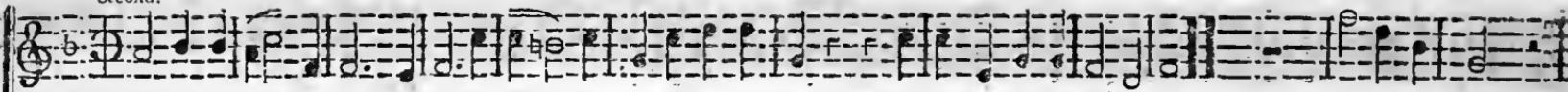
Ho! ev'ry one that thirsts draw nigh, 'Tis God invites the fallen race, Mercy and free salvation buy, Buy wine and milk and gospel grace.



Come to the living waters, come, Sinners obey your Maker's call, Return ye weary wanderers home, And find my grace, And find my grace reach'd out to all.



Second.

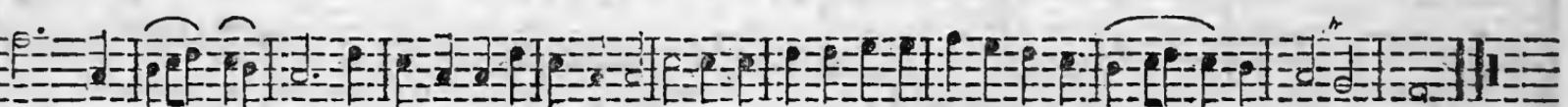
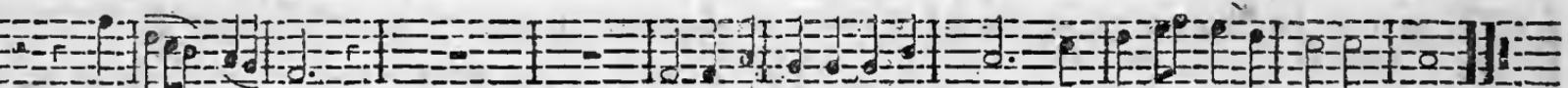


Air.



Man has a soul of vast desire, He burns within with restless fire, He burns within, &c.

Test too and fro, Test too and



fro, his passions fly, From vanity to vanity. Test too and fro, &c.



MINDEN. Ps. 93d, as the 122d, P. M.

T. Olmsted.

41

The Lord Je - ho-vah reigns, And royal state maintains, His head with awful glory crown'd, His head &c.

Air.

Array'd, &c. Begirt, &c. And rays, &c. And rays, &c.

Array'd in robes of light, Begirt with lov'reign night, And rays of maj - el - ty around.

Array'd, &c. Array'd, &c. Begirt, &c. And rays, &c.

ray'd, &c. Array'd, &c. Begirt, &c. And rays, &c.

F

GRAVESEND. L. M.

T. Williams's Coll.

Treble.

Pia.

For.

CLAPHAM. P. M. As the 148th.

C. Lockhart.

Second.

Air.

Give thanks to God most high.

And

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of three staves of music. The lyrics are integrated into the music, appearing below the notes. The first two staves end with a repeat sign and a double bar line, followed by a section of piano music. The third staff begins with a piano section and ends with a section for the three voices.

be his grace adord'd. His pow'r, &c.

And let his name, &c.

Air.

8/3 8/4

Sing to the Lord, Je - ho - val's name, And in his strength rejoice; When his fal - va - tion is our

3/2 4/4

therae, Ex - alt - ed le our voice. When his, &c.

8/3 8/4

therae, Ex - alt - ed le our voice. When his, &c.

8/3 8/4

SOUTHWARK. Ps. 122d, P. M.

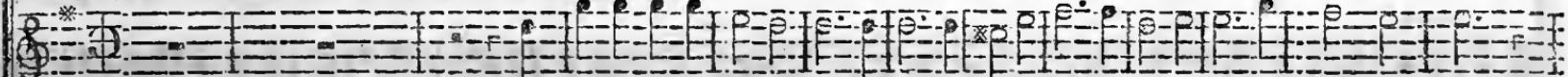
Dr. Addington's Coll.

45

Treble.



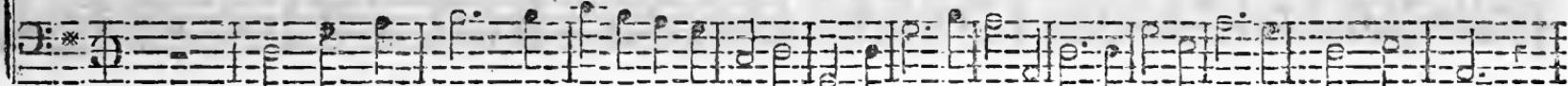
Alto.



Air.



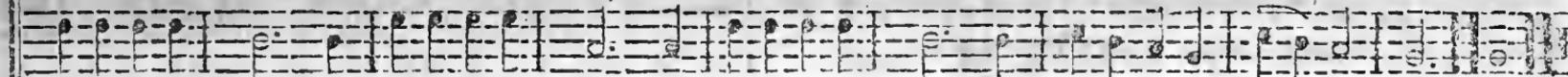
How pleas'd and blef'd was I, To hear the people cry, To hear the people cry, Come let us seek our God to - day: Yes



Yes with a cheerful zeal,

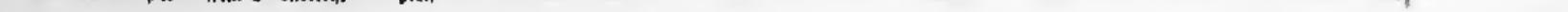


Yes with a cheerful zeal,

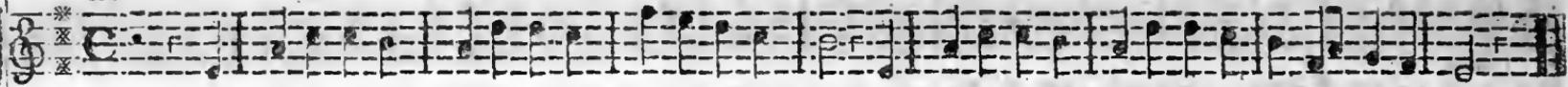


with a cheerful zeal, Yes with a cheerful zeal, We haste to Zion's, &c.

Yes with a cheerful zeal,



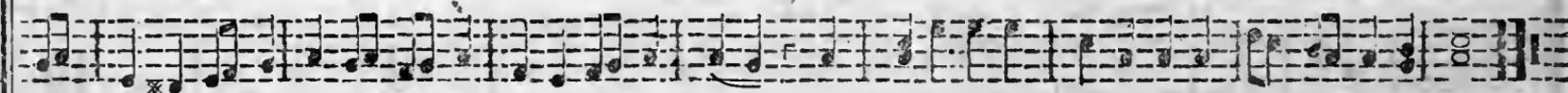
Air.



Second.



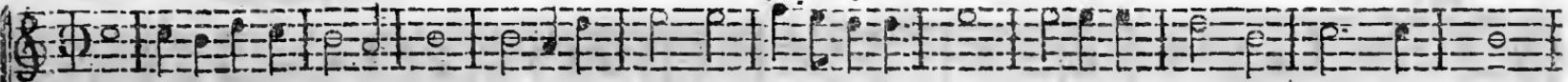
From thee my God my joys shall rise, And run ^{eternal} rounds, Beyond the limits of the skies, And all created bounds.



The holy triumphs of my soul, Shall death itself outbrave; Leave dull mortali - ty behind, And fly beyond the grave.



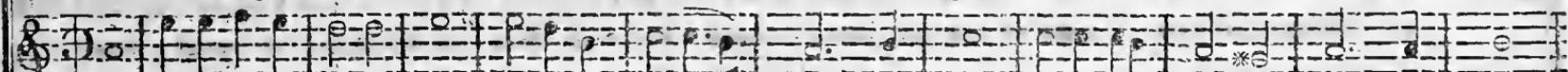
Treble.



Counter.



Air. Lord what a thoughtless wretch was I, To mourn and murmur and ie - pine, To mourn and murmur and re - pine,



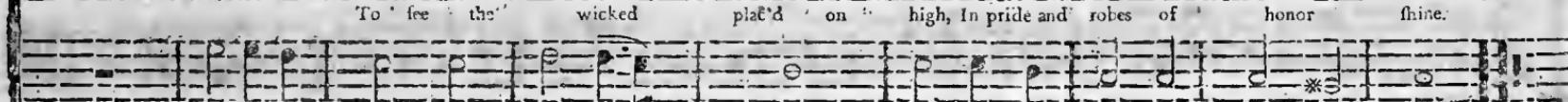
In pride, &c.



To fee the wicked play'd on high, In pride and robes of honor shine.

To fee, &c.

In pride, &c.



To fee, &c.

In pride, &c.



Treble.



Air.



My refuge is the God of love, Why do my foes in - fult and cry, Fly like a tim'rous



When I the holy grave survey, Where once my Saviour deign'd to lie; I see fulfill'd what prophets say, And all the pow'r of death de - fy.

BETHLEHEM. C. M.

W. Hepstinstall.

Air.

Second.

Repeat 4th line.

Air.

Save me O Lord from ev'ry foe, In thee my trust I place, Tho' all the good that I can do, Can ne'er deserve thy grace.

Blest is the man whose bowels move, And melt with pity to the poor; Whose soul by sym - pa - this - ing love, Feels what his fellow

Concluded.

EFFINGHAM. Ps. 8th, 1st part, L. M. T. Williams's Coll. 51
1st Treble.

1st Treble part of the musical score. The score consists of four systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "saints endure. Feels what, &c." are written above the notes. The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The third system starts with a treble clef, a common time signature, and a key signature of one sharp. The fourth system starts with a bass clef, a common time signature, and a key signature of one sharp.

2d Treble part of the musical score. The score consists of four systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "Almighty ruler of the skies, Through the wide earth thy" are written above the notes. The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The third system starts with a treble clef, a common time signature, and a key signature of one sharp. The fourth system starts with a bass clef, a common time signature, and a key signature of one sharp.

Bass part of the musical score. The score consists of four systems of music. The first system starts with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "name is spread; And thine e - ter - nal glories, rise, O'er all the heav'n's thy hands have made." are written above the notes. The second system starts with a bass clef, a common time signature, and a key signature of one sharp. The third system starts with a bass clef, a common time signature, and a key signature of one sharp. The fourth system starts with a bass clef, a common time signature, and a key signature of one sharp.

A.

Second.

Lord when thou didn't ascend on high, Ten thousand angels fill'd the sky.

Thine heavenly guards around thee wait, Like chariots that attend thy state.

POMERANIA. C. M. D.

Ps. 73d, 1st part.

T. Olmsted,

53

Air. Tenderly.



Now I'm convinc'd, the Lord is kind, To men of heart sincere, Yet once my foolish thoughts rep'nd, An' border'd on despair.



I griev'd to see the wicked thrive, And spoke with angry breath, How pleasant & profane, &c. How pleasant, &c.



Second.

SYDENHAM. Ps. 150th. C. M.

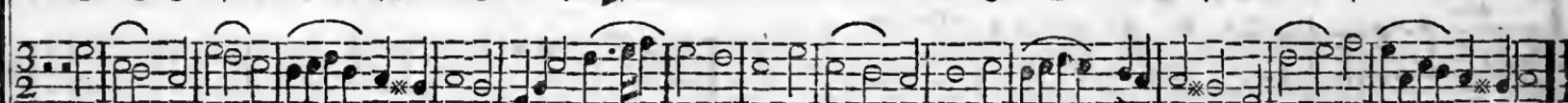
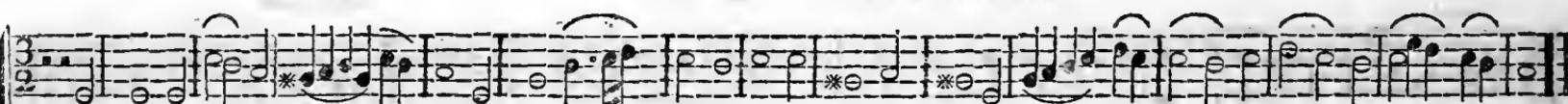
I. Smith.



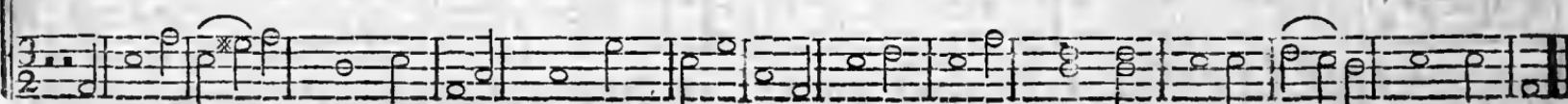
Air.



In God's own house pronounce his praise, His grace he there reveals ; To heav'n your joy and wonder raise, For there his glory dwells,



Let all your sacred passions move, While you re-hearse his deeds, But the great work of saving love, Our highest praise exceeds.



Coucluded.

55

Hal - le - lu - jah, Hal; Praise ye the Lord, Hal - le - lu - jah, Hal; Praise ye the Lord.
 Hal - le - lu - jah, Praise ye the Lord, Hal.

(3)
 All that have motion, life and breath,
 Proclaim your Maker bless ;
 Yet when my voice expires in death,
 My soul shall praise him best.

Sing the 3d verse in the first strain, and end with the Hallelujah.

GLoucester. L. M.

Milgrove.

Second.

Alte.

While I keep silence and conceal; My heavy guilt within my heart, What torments doth my conscience feel, What agonies of inward smart.

Treble.

Treble.

Alto.

Air. I'll speak the honors of my King, His form di - vine-ly fair; None of the sons of mortal race,

None

None of the sons of mor - tal race, May with my God compare.

of the sons of mor - tal race, May with my God compare,

None of the sons, &c. May with my God, May with, &c.

JUBILEE. P. M.

T. Williams's Coll.

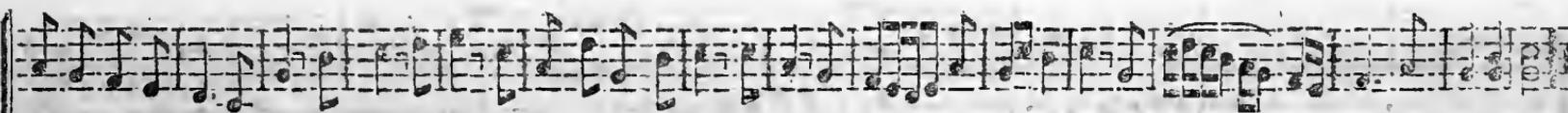
57



Air.

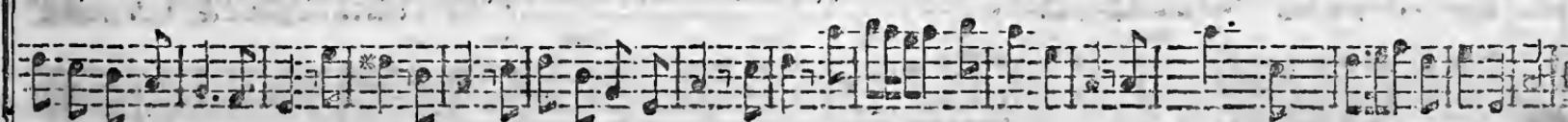


Blow ye the trumpet blow, The gladly solemn found, Let all the nations know, To earth's remotest bounds, The year of Jubilee is come, Re-



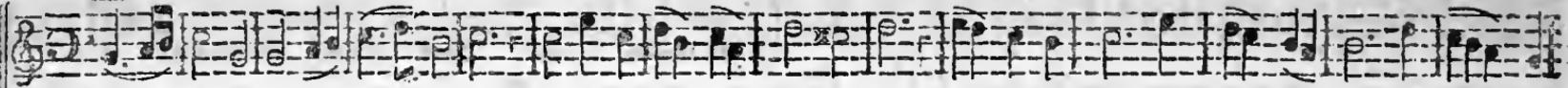
turn ye ransom'd sinners home, Return, Return ye ransom'd sinners home, Return ye, &c.

Re - turn, &c.

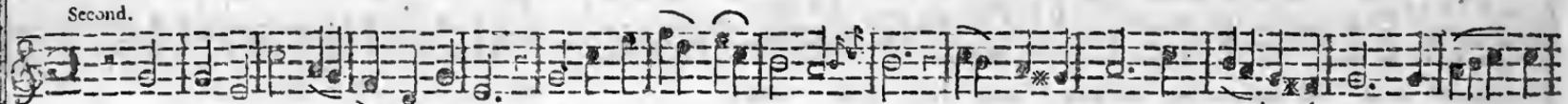


H.

Air.



Second.



Give to our God im - mor - tal praise, Mercy and truth are all his ways; Wonders of grace to God be - long, Repeat his

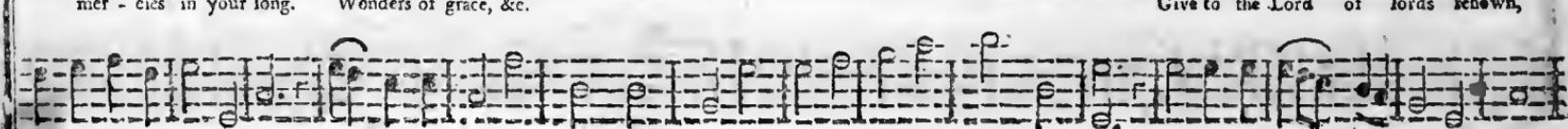
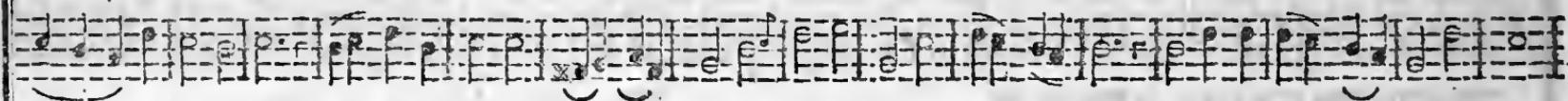


Wonders of grace



mer - cies in your song. Wonders of grace, &c.

Give to the Lord of lords renown,



Concluded.

59

His mercies ever shall endure, His mercies

Give to the Lord of lords renown, The King of kings with glory crown,

His mercies ever shall endure, His mercies

His mercies

shall endure,

When lords and kings are known no more, When lords, &c.

When lords, &c.

THE CHRISTIAN SOLDIER. S. M.

By Handel.



Soldiers of Christ arise, And put your armour on, Strong in the strength which God supplies, Through his eternal Son.



Strong in the Lord of hosts, And in his mighty pow'r, Who in the name of Jesus trusts, Is more than conquerer.



Stand then in his great might, With all his strength endu'd, And take to arm you for the fight, The panoply of God. That having all things



done, And all your conflicts past, Ye may o'ercome through Christ, Ye may o'ercome through Christ alone, And stand entire at last.

CIMBELINE. Ps. 22d, L. M.

Air. Solemn.

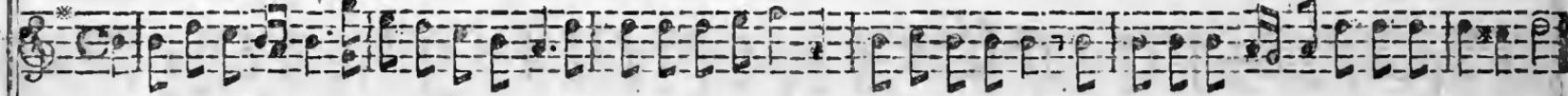
Dr. Arne.

Now let our mournful songs record, The dying sorrows of the Lord, When he complain'd in tears and blood, As one forlorn of his God.

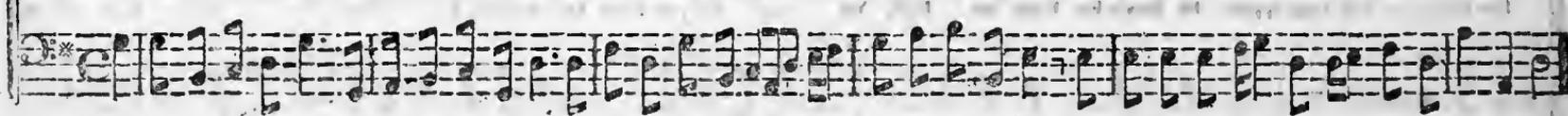
Air.



Second.



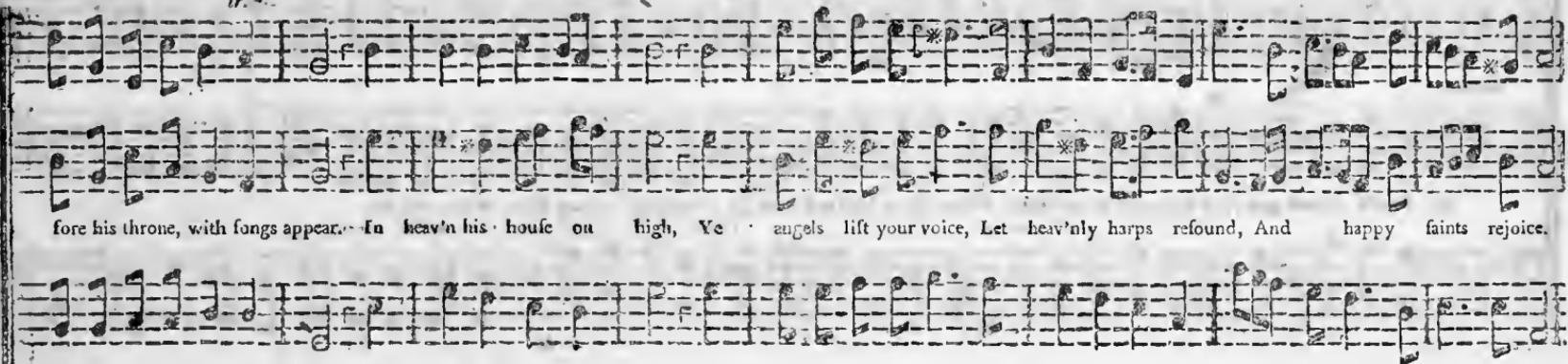
In Zion's sacred gates, Let hymns of praise begin, Where acts of faith and love, In ceaseless beauty shine, Where acts, &c.



In mercy there, while God is known, Before his throne, with songs appear, In mercy there while God is known, Before his throne, Be-



tr.



fore his throne, with songs appear. In heav'n his house on high, Ve

angels lift your voice, Let heav'ny harps resound, And happy saints rejoice.



And happy saints rejoice, The glories frag that ever shine, In pomp divine, In pomp divine before your King.

CASTLE-STREET. L. M.

Ascrib'd to Dr. Madan.

Air.

2d Treble.

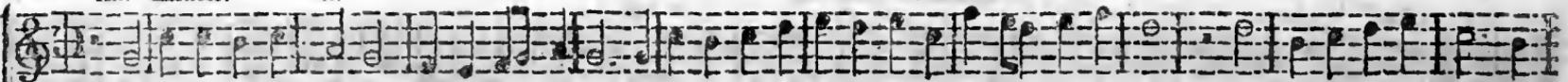
Tr.

rr.

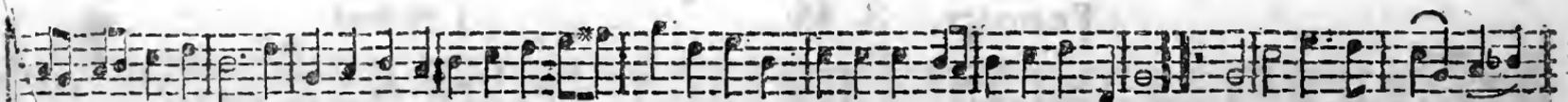
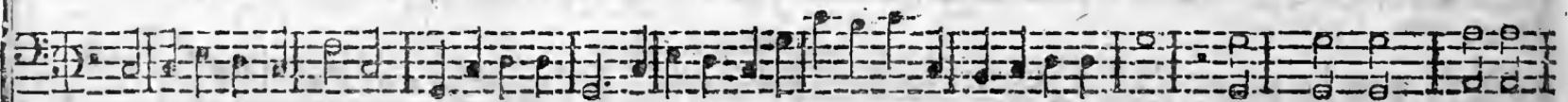
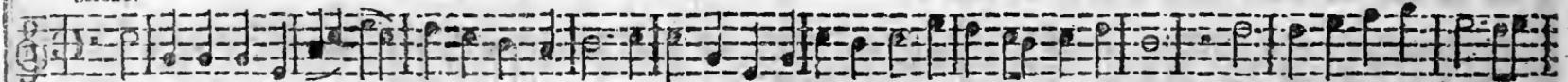
Tenor. Sweet is the work my God in King, To praise thy name give thanks and sing, To shew thy love by

morning light, And talk of all thy truths at night. And talk, &c.

Atr. Mælofo. tr.



My Saviour and my King, Thy beauties are divine, Thy lips with blessings overflow, And ev'ry grace is thine. Now make thy glories known, Gird
Second.



on thy dreadful sword, And ride in majesty to spread, And ride in, &c.

The conquests of thy word. Strike through thy stubborn



foes, Or melt their hearts to obey, While justice, meekness, grace and truth; Attend thy glorious way, While justice, &c. Whil justice, &c. Attend, &c.

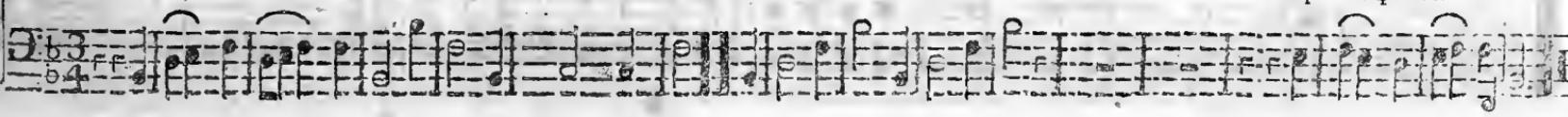
FROOME. S. M.

J. Husband.

Second.



Air.

Repeat the 4th line.

Air. Brilliant.



Second.



Salvation is the joyful sound, 'Tis pleasure to our ears, A sovereign balm for ev'ry wound, A cordial for our

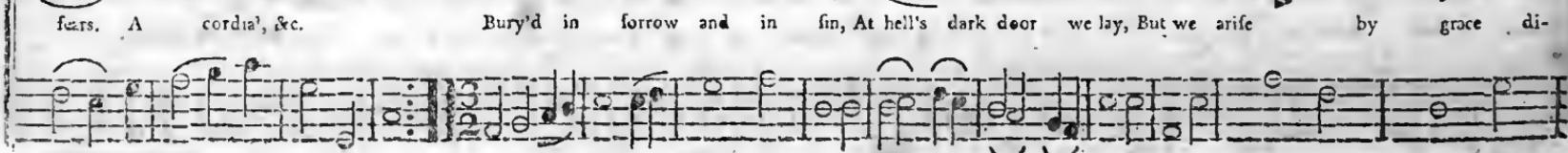
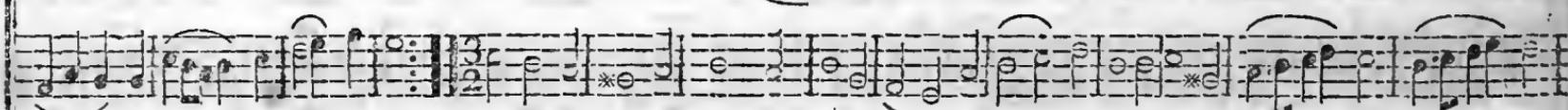


Grave.



fears. A cordial, &c.

Bury'd in sorrow and in sin, At hell's dark door we lay, But we arise by grace di-



Continued.

69

Vivace.

Salvation

vine, To see, To see a heav'nly day

Salvation let the echo fly, The spacious earth around, The spacious

Salvation, &c.

The spacious earth around, The

tr.

Pia.

Spiritoſo.

earth around, While the bright armies of the skies, While the bright armies of the skies, Conspire to raise the sound. While the bright, &c.

70 Concluded:

Alleluia, :ll: Amen, Hallelujah, :ll: :ll: Amen, amen, amen.

Hallelujah, :ll: Amen.

Hal. :ll: :ll: Amen,

Hal. :ll: :ll: Amen, Hal. amen.

Hal. :ll: :ll: amen, Hal. :ll: a - men, Hal. amen. Hal. :ll Amen.

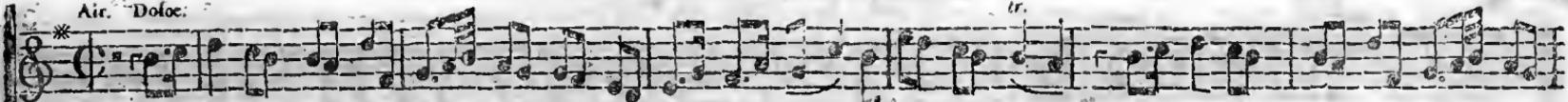
Amen, amen, Hal. :ll amen, Hal. :ll amen, a - men.

RONDEAU. Ps. 145th. L. M.

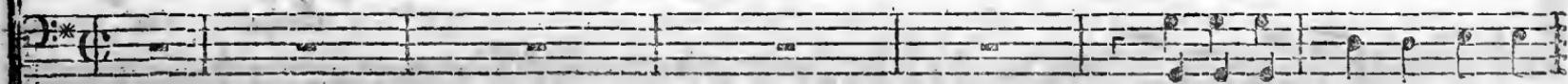
T. Olmsted.

71

Air. Dolce.



Second.



tongue, Till death and glo - ry raise the song. The wings of ev'ry hour shall bear, Some thankful tribute to thine ear, Some

Continued.

72



thankful, &c.

And ev'ry setting sun shall see, New works of du - ty done for thee. Thy



truth and justice I'll proclaim, Thy bounty flows an endless stream, Thy mercy swift, thine anger slow, But dreadful



to the flubborn see. Thy works with so'reign glory shine, And speak thy majesty divine,

Let Sion in her courts proclaim, The found and hon - or of thy name.

Air. Affettuoso



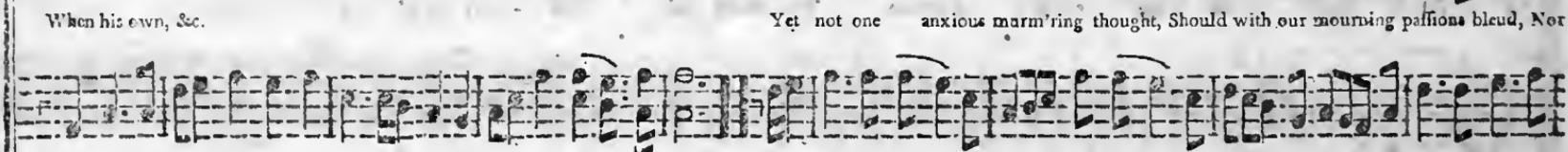
The God of love will sure indulge, The flowing tear the heaving sigh, When his own children fall around, When tender friends and kindred die.

Second.



When his own, &c.

Yet not one anxious marm'ring thought, Should with our mourning passions bleed, Nor



Concluded.

75

A musical score for three voices. The top line is a soprano part, the middle line is an alto part, and the bottom line is a bass part. The music consists of six staves of music, each with a different rhythmic pattern. The lyrics are as follows:

wou'd our bleeding hearts forget, Th' Almighty everliving friend, Nor wou'd our bleeding hearts forget, Th' Almighty, &c.
Th' Almighty, &c.

Ado.

LEICESTER. S. M.

Dr. Alcock.

A musical score for three voices. The top line is a soprano part, the middle line is an alto part, and the bottom line is a bass part. The music consists of six staves of music, each with a different rhythmic pattern. The lyrics are as follows:

Second.
Air. tr. tr. tr.

WASHINGTON. Ps. 88th, L. M.

Dr. Dwight's version.

T. Olmsted.

Air. Largo. Affettuoso.



Shall man O God of light and life, For - ev - er moulder in the grave, Canst thou forget thy glorious work, Thy

Second.



promise and thy pow'r to save.

In death's obscure oblivious realms, No truths are taught nor wonders fung. No



promise and thy pow'r to save.

In death's obscure oblivious realms, No truths are taught nor wonders fung. No



Concluded.

77

mercy beams to warn the heart, Thy name unsung thy grace un - known, No mercy

beams to warn the heart, Thy name unsung thy grace un - known.

MANLIUS. L. M. D.

Ps. 147th, 2d part; Dr. Dwight's version.

T. Olmsted.

Air. Vivace.



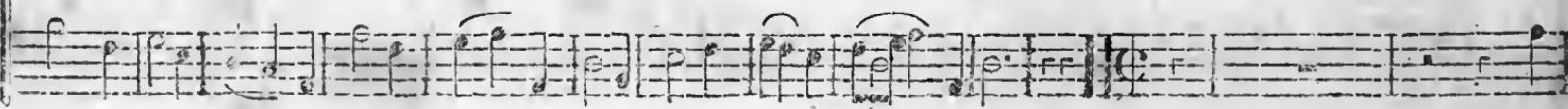
Bles, O ye western world, your God, And make his honors known a - broad, He bids the sea le-

Second.



sore thee flow, Not walls of brass cou'd guard thee so, Not walls, &c.

The children are secure and bless'd, Thy





shores have peace thy cities rest, He feeds thy sons with finest wheat, And adds his blessing to their meat, And adds, &c.

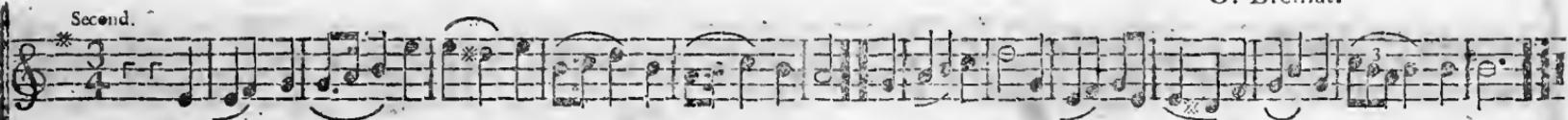
tr.



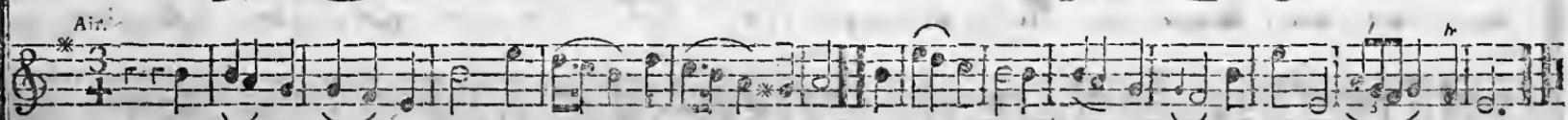
WOTTON. S. M.

G. Breillat.

Second.



Aria.

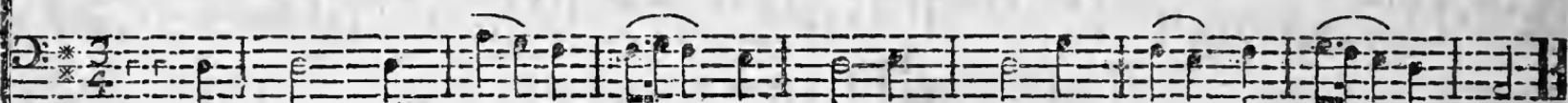
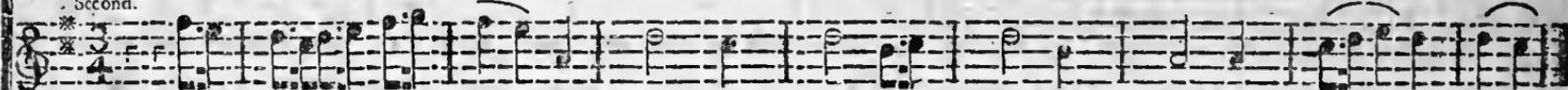


Air.



Lord I will bless thee all my days, Thy praise shall dwell up - on my tongue.

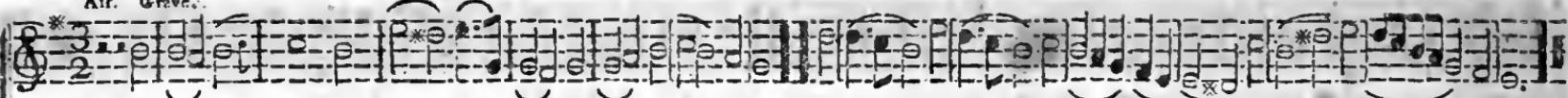
Second.



My soul shall glory in thy grace, While saints re - joice to hear the song.



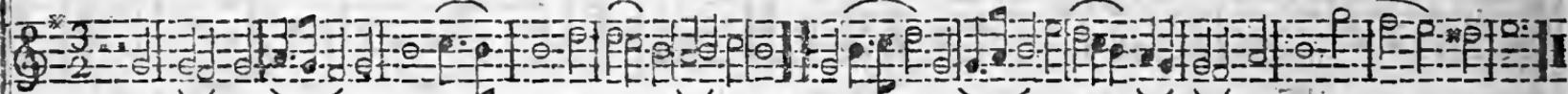
Air. Grace.



Alto.



Second. My trust is in my heavenly friend, My hope in thee my God, Rise and my helpless life defend, From those that seek my blood.



ELIM. Ps. 18th, C. M.

Treble.



Alto.



We love the Lord and we adore, Now is thine arm reveal'd, Thou art our strength our heav'nly tow'r, Our bulwark and our shield.

Air.



FALCON-STREET. Ps. 95th, S. M.

Is. Smith.

83

Treble.

Alto.

Come sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign Lord, The univer-fal King.

Air.

Hallelujah, alleluia, alleluia, alleluia, praise ye the Lord.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, alleluia, alleluia, alleluia, Praise ye the Lord.



Second.



Concluded.

85

in proportion to our tears, And in proportion to our tears, So make our joys increase.

DEVIZES. Ps. 9th, C. M.

J. Tucker.

Treble.

Alto.

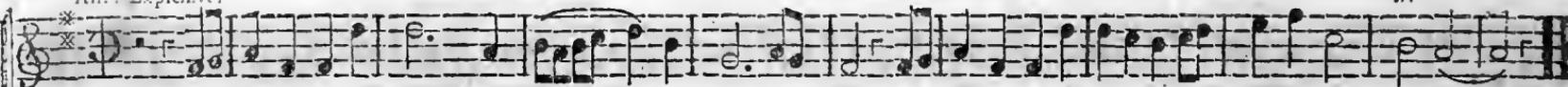
Air. With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou sov'reign judge of right and wrong, Wilt put my foes to shame. Wilt put, &c.

ALBANY. S. M.

Hymn 72d, Dr. Dwight's Coll.

T. Olmsted.

Air. Expressive.



Raise your triumphant songs. To an im - mor - tal tune, Let the wide earth resound the deeds, Celestial grace has done.



Raise your, &c.



Sing how immortal love, It's chief be - lov - ed choic, And bade him raise our wretched state, From their abyss of woes. His



Sing how immortal, &c.

And bade him raise, and bade him raise our, &c.



Concluded.

87

hand no thunder bears, Nor ter - - - - - nor clothes his brow, No bolts to drive our guilty souls, To fierc - - - - - er flames below.

To fiercer flames below, To fiercer, &c.

LUDLOW. Ps. 144th, 2d part, C. M.

Rippon's Coll.

Second.



Alto.

Lord what is man, poor feeble man, Born of the earth at first, His life's a shadow light and vain, Still lastning to the dust.

Air.



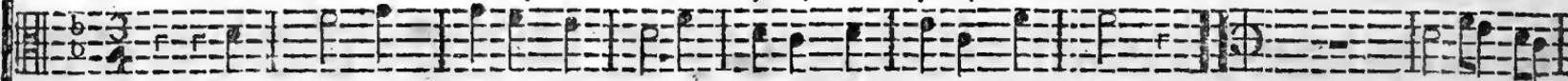
FINSBURY. Ps. 133d, S. M.

Rippon's Coll.—By T. Walker.

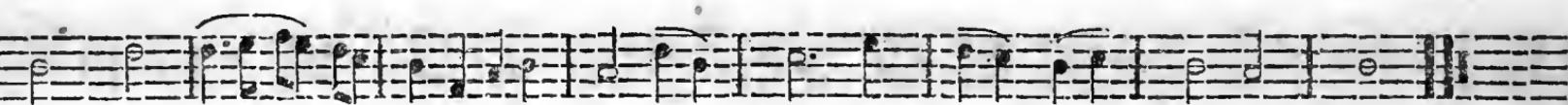
Treble.



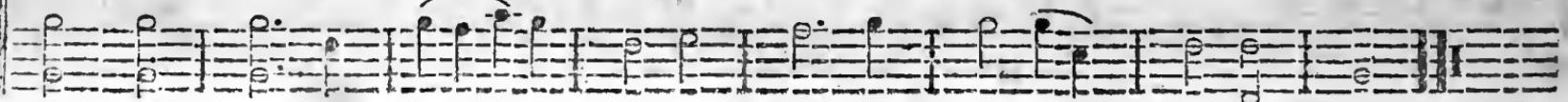
Alto.



Air. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-



signs to serve and please. Through all their actions run, Through all, &c.

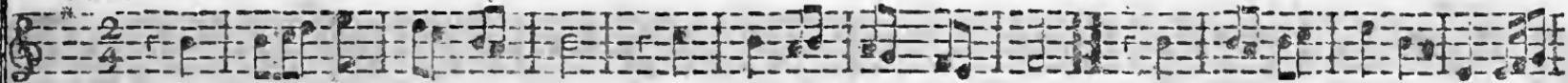


HENLEY. Ps. 8th, S. M.

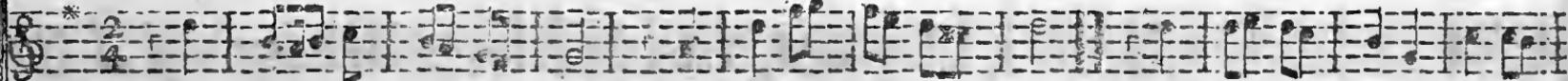
I. Smith.

89

Second.



Air. Moderate.



O Lord our heav'nly King, Thy beauties are di - vine; Thy glories round the earth are



spread, And o'er the heav'ns they shine, Thy glories round, &c.



M

Second.



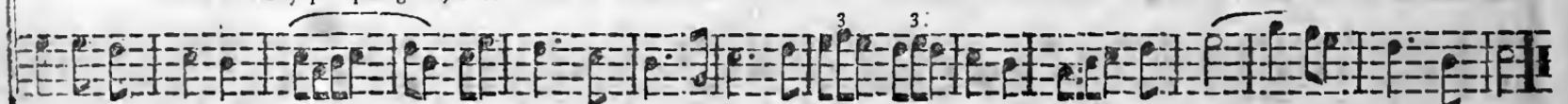
Air.



I love the volumes of thy word, What light and joy those beams afford, To souls be - night - ed and disfreid,



Thy precepts guide, &c.

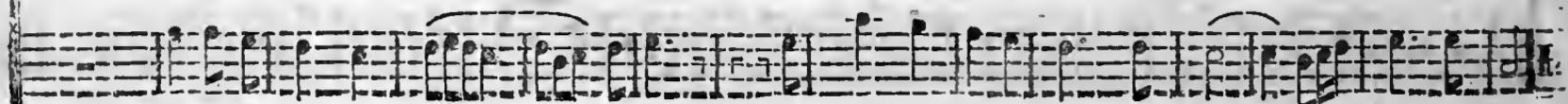


Thy precepts guide my doubt - ful way, Thy fear forbids my heart to stray, Thy promise leads my soul to rest,

Thy fear, &c.

Thy promise, &c.

my, &c.



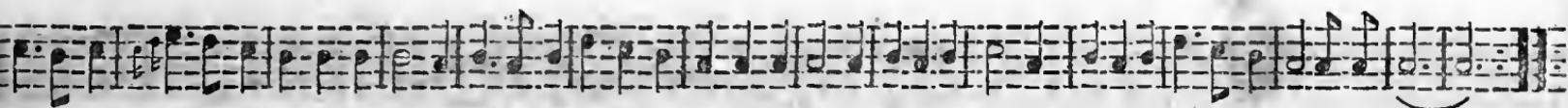
HYMN, ON THE REDEMPTION. From Magdalen Hospital Coll.—Music by Handel.

91

Air.



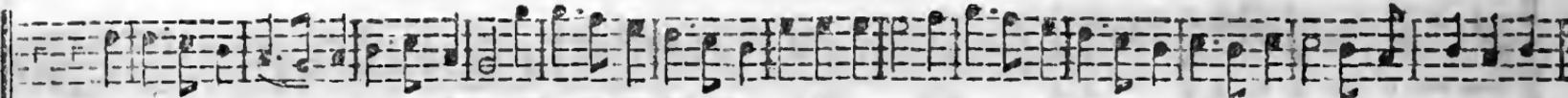
When Jesus our Saviour came down from above, How wond'rous his grace, how amazing his love, His dear blood as a ransom for sinners he spilt, And he
Second.



laid down his life to ston for our guilt. That justice divine might be well satisfy'd, He hung on the tree, As all might be free, If on him they rely'd.



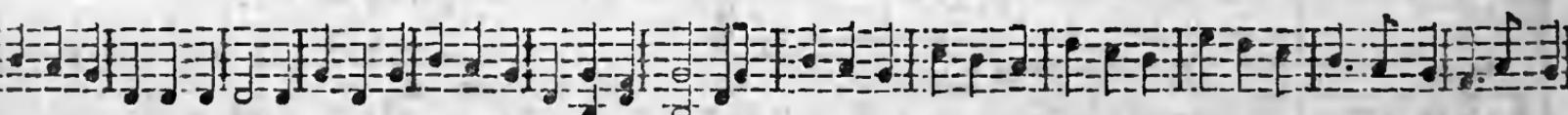
If on him they rely'd.



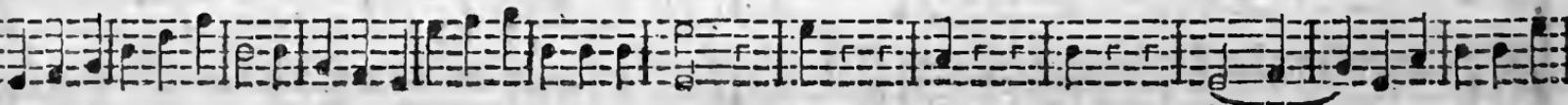
And now he in heav'n sits pleading our peace, Inviting us all to the throne of his grace, Then let us forever adore his dear name, And in songs of thanks.



giving his mercies proclaim. For sinners he bled when they pierced his side, And he bore, bore, bore, bore, bore, bore all our guilt on the



For sinners he bled when they pierced his side, And he bore all our guilt, &c.



Concluded.

93

cross, When to save us he dy'd, dy'd, dy'd, dy'd, to save us to save us he dy'd, he dy'd, dy'd.

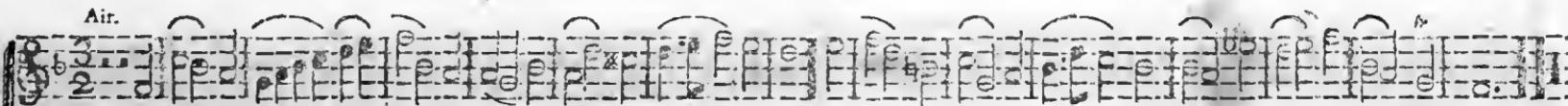
To save us he dy'd.

When to save us, to save us, to save us

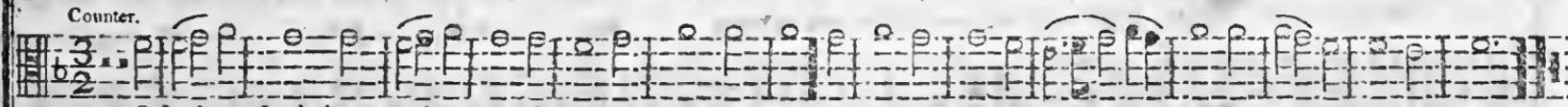
EVERSLY. C. M. Ps. 8th.

Dr. Nares.

Air.



Counter.



Second. O Lord our Lord how wond'rous great, &c.



Air. Moderate.

3

3

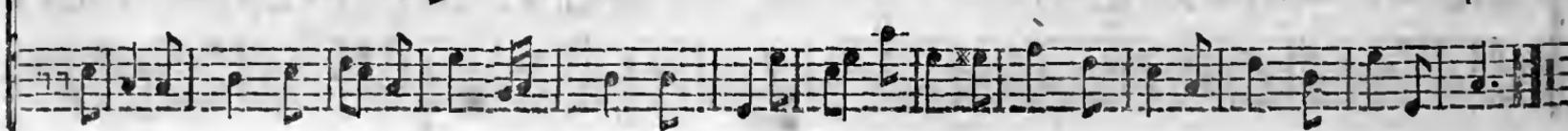
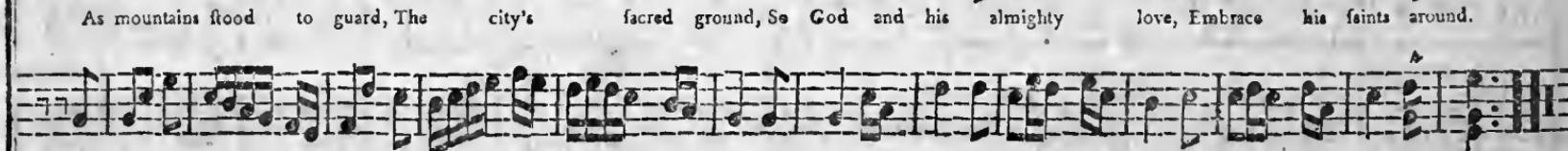


Firm and unmov'd are they, That rest their souls on God; Fix'd as the mount where David stood, Or where the ark beds.

Second.



As mountains stood to guard, The city's sacred ground, So God and his almighty love, Embrace his saints around.

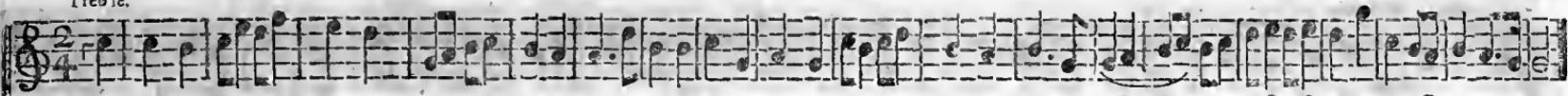


84th. P. M. Ps. 84th.

T. Olmsted.

95

Treble.



Alto.



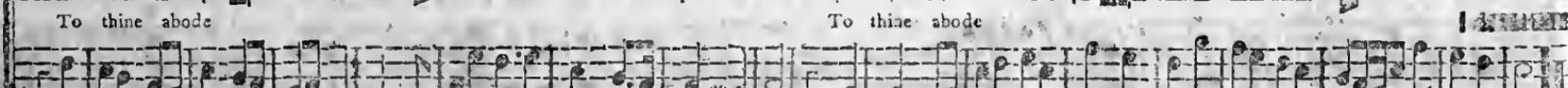
Air. Lord of the worlds above,

The dwellings of, &c.



To thine abode

To thine abode



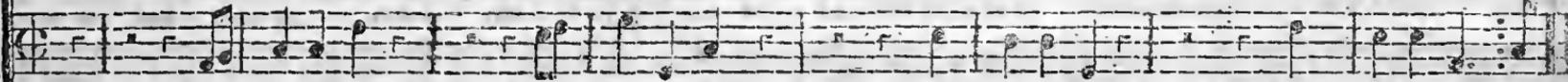
Let the whole earth in song rejoice, And

He reigns, the Lord the Saviour reigns, Praise him in e - van - gel - ie drama,

distant islands join their voice, Let the whole earth in song rejoice, And distant islands join their voice,



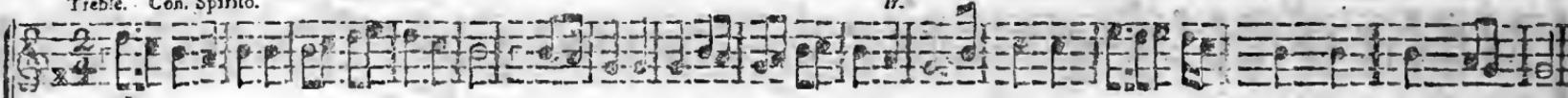
Deep are his counsels and unknown, But grace and truth support his throne; Tho' gloomy clouds his ways surround, Justice is their e - ter - nal ground. His



enemies with sore dismay, Fly from the fight and shun the day, Then lift your heads ye saints on high, and sing, for your redemption's nigh. Then lift your heads, &c.



Treble. Con. Spirito.



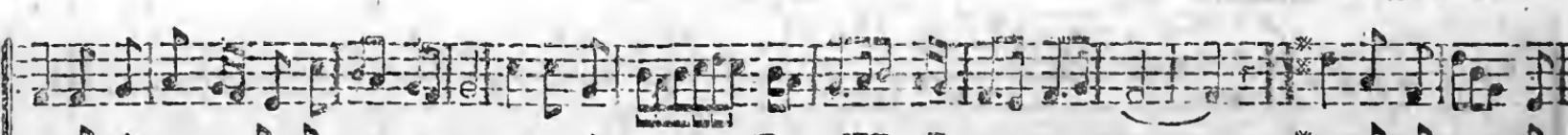
Second.



Air. To bless the Lord our God in strains divine, With thankful hearts and raptur'd voices join, To us what wonders his right hand hath done,



what wonders his right hand hath done,



Wonders his chosen tribes have scarcely known, Wonders his chosen tribes have scarcely known. Like David blest, be



Concluded. — *Concluded. — *Concluded.**

四

give the carpenter's song. Like David blest began the carpenter's song. Let us praise and let us joy.

th' entraptur'd song,

Let praise and joy, &c.

Like David blest be - - - - - gin th'en - rap' - - - - - tur'd song, Let praise and joy a - wak - en ! ev' - - - ry tongue

Air.



Tenor.

Descend from heav'n im - mor - tal Dove, Stoop down and take us on thy wings, And

Descend from heav'n, &c.

And mount, &c.

And mount, and hear us far a - bove, The reach of these in - fe - rior things.

And mount, &c.

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music. The vocal parts are in common time (indicated by '3' and '8' above the staff) and the piano part is in common time (indicated by 'F'). The vocal parts are written in soprano, alto, and bass clef. The piano part is written in bass clef. The vocal parts have lyrics in italics. The score is written on five-line staves.

3 8
Be - yond beyond this lower sky, Up where e - ter - nal ages roll, Where solid pleasures

3 8
never die, And fruits im - mor - tal feast the foul. And fruits, &c.

Air. Abbott.

Tr.

And must this body die, This mortal frame de - cay? And must these active limbs of mine, Lie mould'ring in the

63d. S. M.

T. Olmsted.

Moderate.

My God per - mit my tongue, This joy, to call thee mine, And
dye? Lie mould'ring, &c.

My God per - mit my tongue, This joy, to call thee mine, And

let my early cries prevail, To take thy love divine. And let, &c.

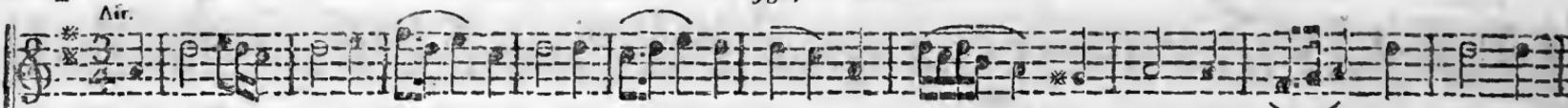
ELY. Ps. 35th, 2d part, C. M.

Dr. Alcock.

Air.

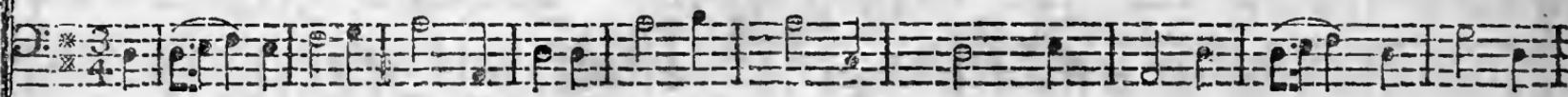
Behold the love the gen'rous love,

Air.

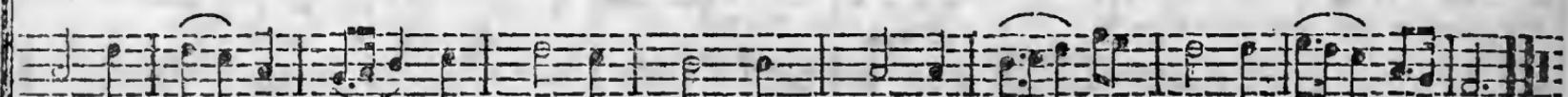


Jehovah reigns, He dwells in light, Girded with maj - of - ly. and might, The world cea - at - ed

Second.



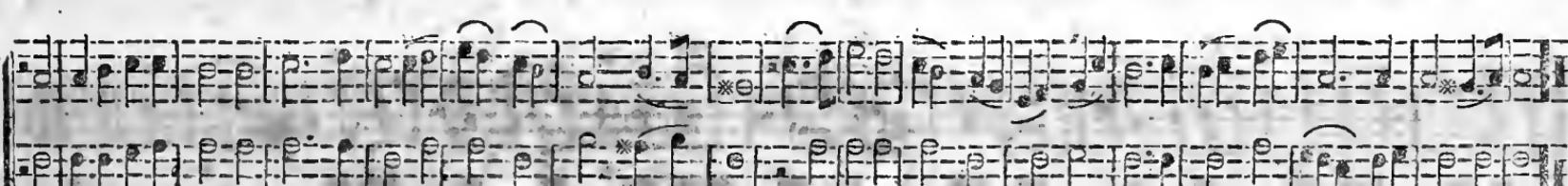
by his hands, Still on its fir~~f~~ foun - da - tion hands. Still on its fir~~f~~, &c.



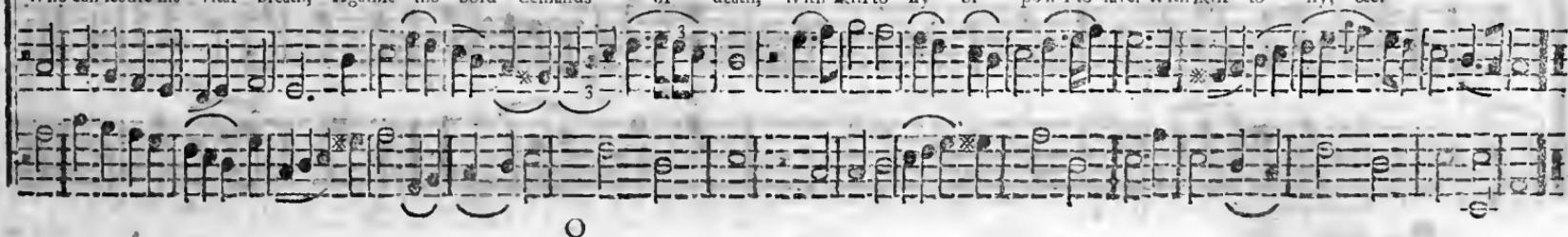
Solemn.



Think mighty God on feeble man, How few his hours how short his span, Short from the cradle to the grave, Short from, &c.



Who can secure his vital breath, Against the bold demands of death, With skill to fly or pow'r to save, With skill to fly, &c.



Ajl.

Second.

Lead hallelujahs to the Lord, From distant worlds where creatures dwell, Let heav'n begin the solemn word, And

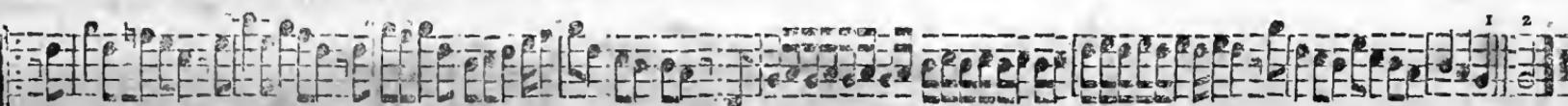
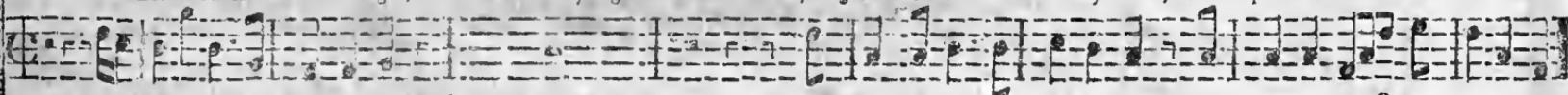
found it dreadful down to hell, Let heav'n, &c.

And, &c.

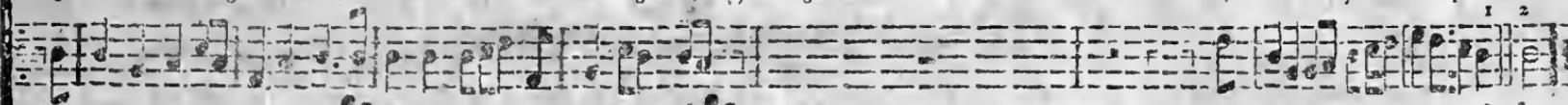
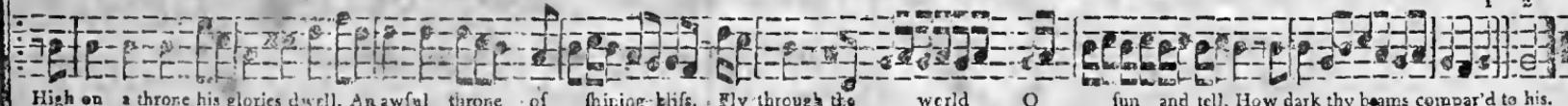
Con Spirto.



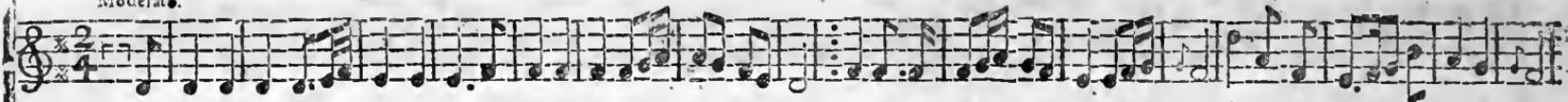
The Lord how absolute he reigns, Let ev'ry angel bend the knee, Sing of his love in heav'nly strains, And speak how fierce his terrors be.



High on a throne his glories dwell, An awful throne of shining-bliss, Fly through the world O sun and tell, How dark thy beams compar'd to his.



Moderato.



Before Jehovah's awful throne, Ye nations bow with sacred jey; Know that the Lord is God alone, He can create, and he destroy.



Soft

He can create, and he destroy.

His fov'reign pow'r, without our aid, Made us of clay, and form'd us men, And



When like wand'ring sheep - we stray'd, He brought us to his fold again, He brought us to his field a - gain.

DUET. By W. Dixon.

Treble. Andante: Affettuoso. *tr.* Cres. *tr.* Pia.

we are his people, we his care, Our souls and all our mortal frame, What lasting lasting honours shall we rear, Al-

For. *Pia.* *tr.* *For.* *tr.*

mighty Maker, to thy name. What lasting honours shall we rear, Al - migh - ty Maker to thy name.

What lasting

Continued.

Loud. Soft. Loud.

We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - es. raise, And earth, and earth with her ten thousand thousand

Soft. Loud. Soft. Loud.

tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill shall fill thy courts with sounding praise.



Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy truth must stand, When



Soft. Soft. Loud.



rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - - - ing years shall cease to move.



Treble.



Air. Spare us O Lord, aloud we pray, Nor let our sun go down at noon; Yet in the midst of death and grief, This



Thy years are one e - ter - nal day, And must thy children die so soon.



thought our forrow shall a - swage, Our Father and our Saviour live, God is the same in ev'ry age.

